Department of Music
University of Alberta

All Mozart Concert

Performers: M Bowie, H Brauss, K Furuhata, S Lemelin, N Nelson, D Prime

Sunday, August 4, 1991
at 8 pm
Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Wolfgang A Mozart
(1756-1791)

Programme:

Trio for Clarinet, Viola and Piano, Eb major K.498
Kegelstatt Trio (1786)

Andante
Menuetto
Rondeaux - Allegretto

Dennis Prime, clarinet
Michael Bowie, viola
Stéphane Lemelin, piano

Sonata for Violin and Piano, A major K.526 (1787)

Molto Allegro
Andante
Presto

Norman Nelson, violin
Helmut Brauss, piano

INTERMISSION

Selected works for Voice and Piano

1) "Deh, per questo instante solo"
   Aria from the opera "La clemenza di Tito"
2) Abendempfindung K.523
3) Das Veilchen K.476
4) An Chloe K.524
5) Warnung K.416c

Kuniko Furuhata, mezzo soprano
Helmut Brauss, piano

Sonata for Two Pianos, D major K.448 (1781)

Allegro con spirito
Andante
Allegro molto

Helmut Brauss, Stéphane Lemelin, pianists

University of Alberta Piano Masterclass

presented by the Faculty of Extension and the Department of Music

Events:

Masterclasses: Monday, August 5 through Saturday, August 10 and Monday, August 12 through Friday August 16 from 1:00 to 4:00 pm in Convocation Hall. Auditors are welcome. The auditors fee is $10.00 per session or $100.00 for the entire course and is payable at the door.

Tuesday, 8 pm **August 6, 1991** Convocation Hall	**LECTURE: Richard Troeger** *"Mozart's Keyboard Music: Instruments and Performance Styles"* Free admission.
Thursday, 8 pm **August 8, 1991** Convocation Hall	**FACULTY RECITAL: Stéphane Lemelin, pianist** Program will include A Fisher's *Six Aphorisms,* M Ravel's *Miroirs,* and F Chopin's *Preludes, Opus 28.* Admission: $7./ adults and $5./ students & seniors.
Wed., 12:30 pm **August 14, 1991** Tucker Amphitheatre Citadel Theatre	**RECITAL featuring performances by masterclass participants.** Program to be announced. Free admission. Young Chang grand piano provided by National Music Ltd.
Thursday, 8 pm **August 15, 1991** Convocation Hall	**FACULTY RECITAL: Helmut Brauss, pianist.** Program: GF Handel's *Chaconne in G Major,* WA Mozart's *Sonata in C, K. 330,* L van Beethoven's *Sonata in Eb Major, op. 81a ("Les Adieux"),* F Liszt's *La lugubre gondola I* & R Schumann's *Carnaval, op. 9.* Admission: $7./ adults and $5./ students & seniors.
Saturday, 8 pm **August 17, 1991** Convocation Hall	**CLOSING RECITAL featuring performances by masterclass participants.** Program to be announced. Free admission.

For more information call the Department of Music 492-3263.

We gratefully acknowledge the support of National Music Ltd. and Yamaha Pianos and Organs Ltd.

Department of Music
University of Alberta

Stéphane Lemelin, pianist

Thursday, August 8, 1991
at 8 pm

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

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Programme:

Six Aphorisms (1967) — Alfred Fisher (b. 1942)

Miroirs (1906) — Maurice Ravel (1875-1937)

Noctuelles
Oiseaux tristes
Une barque sur l'océan
Alborada del Gracioso
La Vallée des cloches

INTERMISSION

Préludes, opus 28 (1836-39) — Frédéric Chopin (1810 - 1849)

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Department of Music
University of Alberta

Helmut Brauss, pianist

Thursday, August 15, 1991
at 8 pm

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program:

Chaconne in G Major (1732) — Georg Frideric Handel (1685-1759)

Sonata in C major, K.330 (1778) — Wolfgang Amadeus Mozart (1756-1791)

Allegro moderato
Andante cantabile
Allegretto

Sonata in Eb Major, opus 81a *"Les Adieux"* (1809) — Ludwig van Beethoven (1770-1827)

Adagio - Allegro
Andante expressivo
Vivacissimamente

INTERMISSION

La lugubre gondola I (1882) — Franz Liszt (1811 - 1886)

SCHUMANN'S CARNAVAL - A MILESTONE OF GERMAN ROMANTICISIM IN MUSIC

The artistic human being as envisaged by important representatives of the German Romantic School like the poet E.T.A.Hoffmann or the composer Robert Schumann found its spiritual home not in the socalled reality but in the intangible realms of fantasy and imagination, in the world of nature represented by imaginatory beings like fairies and ghosts and in particular in the intangible sphere of one's own ego. The continuous probing into these areas expanded the emotional perception of the real world by adding significant new dimension of inner experiences.

In a symbolic and sometimes cryptic way the Carnaval reveals to the initiate a wide spectrum of inner experiences in a fascinating kaleidoskop of musical pictures derived from various sources and presented in the framework of a carnaval ball, which allows for the opportunity of being oneself while hiding behind a mask without necessarily revealing ones real identity.

Aside from real ball scenes a number of important personalities are depicted by Schumann either under their real name or a pseudonym. In addition various figures of the Commedia dell' arte appear as symbols of inner states of mind which the composer projects through his music. This also includes his own dual personality as represented by Florestan and Eusebius.

The compositonal unity of this multifaceted stage show is based on four notes in various forms (**Sphinxes**) derived from the letters of the Bohemian town A-S-C-H meaningful to Schumann as the home town of Ernestine von Fricken. These notes are used as thematic building stones for the various character pieces. After the introductory **Préambule** two popular figures from the Commedia dell'arte make their appearance, the sad **Pierrot** who seems to constantly stumble over his own feet and the joyful **Harlequin** entertaining the audience in leaps and bounds. The **Valse noble** leads to the double nature of Schumann as represented by the tender, lyrical **Eusebius** and the wild, passionate **Florestan** who throws an extraordinary temper tantrum only to be interrupted by the graceful appearance of the capricious **Coquette**. A reflective **Réplique** is followed by the whirling **Papillons** complete with a citation of a motif taken from Schumann's earlier Papillons op.2. The **Lettres dansantes** is a compositional masterpiece juggling with the four given notes mentioned above. Behind the pseudonym **Chiarina** we find Clara in a passionate musical evocation. The composer **Chopin** is easily discernible and in the traditional interpretation usually first depicted in the dramatic style of a Ballade, transformed in the repeat into the lyriciсsm of a chopinesque Nocturne. **Estrella** stands for Ernestine von Fricken who at the end of the piece seems in parting to slam the door "con affetto".

The duet in the middle section of the **Reconnaissance** seems to depict an intimate conversation of lovers. This is one of the most imaginative pieces in this set. **Pantalon**, the busy miser and the coquettish chambermaid **Columbine** are musically interwoven and lead to the **Valse allemande** during which **Paganini** makes his fantastic appearance dazzling everybody with his devilish artistry. The striking sound effect created by Schumann at the end of this Intermezzo seems to indicate that the ball guests are probably totally stunned and only slowly pick up the waltz rhythm again. A passionate **Aveu** is followed by the **Promenade**, a psychologically most interesting piece. The musical phenomena experienced seem to suggest a meandering between two orchestras playing different tunes, whereby the composer creates a specifically blurred sound pattern when one is exactly in between.

In the "precipitandosi" of the short **Pause** everybody seems to get ready for the big finale, the **Marche des Davidsbündler contre les Philistins**. This piece is a documentation of the revolutionary spirit of the "musica nova" of the time. It is as if Schumann was saying, if only the spirit moves you, conventional rules can be thrown overboard. Thus - why not write a march in 3/4 time? Why not design a piece with a continous accellerando over 7 pages? Why not with a hypnotic persistence displace the normal beat in the 3/4 bar pattern or insert a 4/4 bar in the middle of the flow. Yes - we the Davidsbündler are entitled to do that and we will be victorious over the those Philistins who still adhere to the old forms but are lacking the spiritual power to fill them -. Schumann certainly made his point and thereby created one of his greatest masterpieces for piano.

(Helmut Brauss)

Carnaval, opus 9 (1834-35)
Scènes mignonnes sur quatre notes

Robert Schumann
(1810 - 1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Papillons
A.S.C.H. - S. C.H.A. (Lettres dansantes)
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande - Intermezzo: Paganini - Valse allemande
Aveu
Promenade
Pause
Marche des Davidsbündler contre les Philistins

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Saturday, 8 pm	**CLOSING RECITAL featuring performances by**
August 17, 1991	**masterclass participants.** Program to be announced.
Convocation Hall	Free admission.

For more information call the Department of Music 492-3263.

We gratefully acknowledge the support of National Music Ltd. and Yamaha Pianos and Organs Ltd.

Closing Concert

featuring piano masterclass participants:

Patricia Briskie
Sarah Ho
Katheryn Huget
Maya Nishiwaki
Teruka Nishikawa
Chieko Oda

Saturday, August 17, 1991
at 8 pm

Convocation Hall
Arts Building

Program

Department of Music
University of Alberta

Schumann's *Carnaval* - A Milestone of German Romanticism in Music

The artistic human being as envisaged by important representatives of the German Romantic School like the poet E.T.A. Hoffmann or the composer Robert Schumann found its spiritual home not in the so-called reality but in the intangible realms of fantasy and imagination, in the world of nature represented by imaginatory beings like fairies and ghosts and in particular in the intangible sphere of one's own ego. The continuous probing into these areas expanded the emotional perception of the real world by adding significant new dimension of inner experiences.

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(Helmut Brauss)

Tonight's program is being recorded for future broadcast on "Sunday Arts" heard Sunday mornings between 6 and 9 am on CBC Radio 740.

Program:

Sonata in D major, K.576 (1st movement) — Wolfgang Amadeus Mozart (1756-1791)

Allegro

Patricia Briskie, pianist

Rhapsody in B Minor, opus 79, no. 1 — Johannes Brahms (1833-1897)

Maya Nishiwaki, pianist

Rhapsody in G Minor, opus 79, no. 2 — Johannes Brahms (1833-1897)

Sarah Ho, pianist

L'Isle joyeuse — Claude Debussy (1862-1918)

Katheryn Huget, pianist

INTERMISSION

Sonata in B-flat minor opus 35 (1st movement) — Frédéric Chopin (1810-1849)

Grave. Doppio movimento

Reflets dans l'eau — Claude Debussy (1862-1918)

Chieko Oda, pianist

Concerto in D minor, K.466 — Wolfgang Amadeus Mozart (1756-1791)

Allegro

Romanze

Rondo. Allegro assai

Teruka Nishikawa, pianist

(Piano reduction of the orchestra performed by Chieko Oda)

University of Alberta Piano Masterclass

presented by the Faculty of Extension and the Department of Music

We gratefully acknowledge the support of National Music Ltd. and Yamaha Pianos and Organs Ltd.

Distinguished Visitor

Dr Bruno Nettl

Visiting the University of Alberta Department of Music

September 23 to October 3, 1991

PRESS Release

Department of Music
University of Alberta

Distinguished Visitor Dr Bruno Nettl will our guest from September 23 through to October 3, 1991. Dr Nettl was originally scheduled to visit the Department during October of 1990 but a sudden illness forced him to cancel his visit. During his stay Dr Nettl will present the following lectures and seminars in the Department of Music.

Public Lectures:

The Study of Native American Music
Monday, September 23, 7:30 pm, Edmonton Public Library Theatre, 7 Sir Winston Churchill Square.

The Western Impact on World Music
Monday, September 30, 7:30 pm, Humanities Centre Lecture Theatre #3, U of A campus.

Lecture Mini-Series:

The Music of Iran
2 - 3 pm, 2-32 Fine Arts Building, in four parts:
Tuesdays & Thursdays, September 24, 26, October 1 and 3.

Department Lectures:

An Ethnomusicologist Contemplates Mozart
Wednesday, September 25, 3 - 4 pm, 2-32 Fine Arts Building

Ethnography in the School of Music
Wednesday, October 2, 3 - 4 pm, 2-32 Fine Arts Building.

Inter-Disciplinary Colloquium:

Ethnomusicology, Music and Community.
September 27 12:00-12:50 pm, 2-34 Fine Arts Building. Joining Dr Nettl will be Dr M Asch, anthropology, Dr R Qureshi, ethnomusicology, Dr A Fisher, composer, Dr A Nahachevsky, Ukrainian folklore, and Dr W Berg, musicology.

Seminar:

Important Concepts in Blackfoot Thinking about Music
time and place to be announced.

All of these events are open to the public and are presented free of charge.

Dr Bruno Nettl

Bruno Nettl, Professor, completed the PhD in musicology, specializing in ethnomusicology, at Indiana University, with minors in anthropology and folklore. He moved to Illinois in 1964 and has mainly taught ethnomusicology, also serving several terms as chairman of the Musicology Division. Professor Nettl's main research interests are ethnomusicological theory and method, North American Indian music, and music of the Middle East, especially Iran. He has done field work with the Blackfoot people of Montana, as well as in Iran, Israel, and India. Professor Nettl has published several books, and a number of articles in musicological, ethnomusicological and anthropological journals. He has recently begun a term as chairman of the program committee for the 1990 joint meeting of the American Musicological Society, Society for Ethnomusicology and Society for Music Theory. In the past ten years Professor Nettl has turned his attention to the music of his own tradition and has shown that the ethnomusicologist has something important to say about Western music as well. He will explore this along with more traditional topics in his two weeks in the Department of Music in what promises to be a stimulating and challenging series of lectures and seminars.

For more information contact the Department of Music 492-3263.

Choral Ensembles in the Department of Music

Madrigal Singers

Concert Choir

Come Sing With Us!

Department of Music
University of Alberta

Choral Ensembles in the Department of Music

The Department of Music's choral ensembles, the Concert Choir and the Madrigal Singers, provide interested and qualified singers with opportunities to sing great choral music and to meet other students with like interests. Both ensembles are available for credit as a Fine Arts option to students in other disciplines (Music X40 in the Calendar). Membership is based on audition - see back panel of this brochure for audition and rehearsal times information.

University of Alberta Madrigal Singers

The **University of Alberta Madrigal Singers** is a chamber choir of about 30 singers which studies and performs choral music of all periods and styles. The choir is under the direction of Leonard Ratzlaff.

The Madrigal Singers have developed a reputation as a fine chamber choir both in Edmonton and across Canada. They are frequently heard on CBC broadcasts (both regional and national networks), and have sung at the Alberta Music Conference and the Association of Canadian Choral Conductors Convention. The 1991-92 season will feature a return engagement with the Alberta Baroque Ensemble, and several performances with the Edmonton Symphony Orchestra under the direction of Uri Mayer. Repertoire includes the Mozart **Requiem**, Brahms **Alto Rhapsody** and the **Magnificat** by Imant Raminsh.

Other highlights of the 1991-92 season include: entry in the CBC Choral Competition, February 1992; Tri-University Choral Festival in Calgary, March 6-8, 1992; tour of British Columbia, end of April 1992; CBC broadcasts.

University of Alberta Concert Choir

Founded in 1970, the **University of Alberta Concert Choir** is a large ensemble comprising 70 to 80 singers. Under the direction of Debra Ollikkala, the choir performs a variety of sacred and secular repertoire ranging from madrigals, partsongs and spirituals, to large works with orchestra.

In addition to regular concert appearances in Edmonton, the choir has performed nationally and internationally in tours that have taken the singers to the United States, Europe and Asia, as well as parts of Canada. In May, 1992, the ensemble will be travelling to southwestern Ontario for a two-week concert tour.

Other highlights of the upcoming year are a performance of Mozart's **Requiem** with the Edmonton Symphony Orchestra (under the direction of Uri Mayer) in December, entry in the CBC choral competition in February, and the presentation of a program of smaller choral works in March.

Madrigal Singers

AUDITIONS:

(sign-up sheet at 3-46 Fine Arts)

Thurs., Sept. 5: 1 to 6 pm
Fri., Sept. 6: 1 to 5 pm
Auditions take place in 3-46 Fine Arts Bldg.

REHEARSALS:

(Regular attendance is required)

Tuesdays & Thursdays: 12:30 to 1:50 pm
Mondays: 6 to 6:50 pm
Rehearsals in 1-29 Fine Arts Bldg. beginning Sept. 10.

Concert Choir

AUDITIONS:

(sign-up sheet at 1-29 Fine Arts Building)

Tues., Sept. 3: 1 to 6 pm in FAB 1-29
Wed., Sept. 4: 5 to 9 pm in FAB 1-29
Thurs., Sept. 5: 6:30 to 9 pm in FAB 2-32
Fri., Sept. 6: 2 to 6:30 pm in FAB 1-29

REHEARSALS:

(Regular attendance is required)

Monday, Wednesday, Friday
1:00 to 1:50 pm
Mondays 5 to 5:50 pm
Rehearsals in 1-29 Fine Arts Bldg. beginning Sept. 9.

Noon-Hour Organ Recitals

Various performers

Convocation Hall
Arts Building
University of Alberta

Free Admission

PRESS Release

Department of Music
University of Alberta

The University of Alberta Department of Music will present a series of noon-hour organ recitals in Convocation Hall featuring a variety of performers. The recitals are scheduled from 12:10 to 12:50 pm on a Wednesday of each month. These recitals present an ideal opportunity to enjoy organ music performed over the lunch break. Convocation Hall is located in the Arts Building on the University of Alberta campus. Admission is free of charge.

For additional information regarding performers and programs, please call the Department of Music at 492-3263.

Noon-Hour Organ Recitals:

Wednesday, September 25, 1991 12:10 pm
Paulette Grundeen, *DMus University of Indiana,* **guest organist**
Program: *Prelude and Fugue in A minor* and selections from *Klavierübung III* by JS Bach, as well as works by Raymond Daveluy and Jean Langlais.

Wednesday, October 23, 1991 12:10 pm
Performers to include organists: **Stillman Matheson, Richard Vander Woude** and **Christopher New.**
Program will include: *[Trio] Sonata in G,* and *Toccata and Fugue in D minor (Dorian)* by JS Bach

Wednesday, November 20, 1991 12:10 pm
Marnie Giesbrecht, organist Program will include guest **Joachim Segger** in an organ duet by Barrie Cabena.

Wednesday, December 4, 1991 12:10 pm
MOZARTMANIA event featuring: **Trudy Olford, Stillman Matheson, Tammy-Jo Mortensen** and **Adrienne Sitko.**
Program: Mozart's *Fantasias, K.608, K.594, Andante, K.616* and two *Church Sonatas* for organ and chamber ensemble.

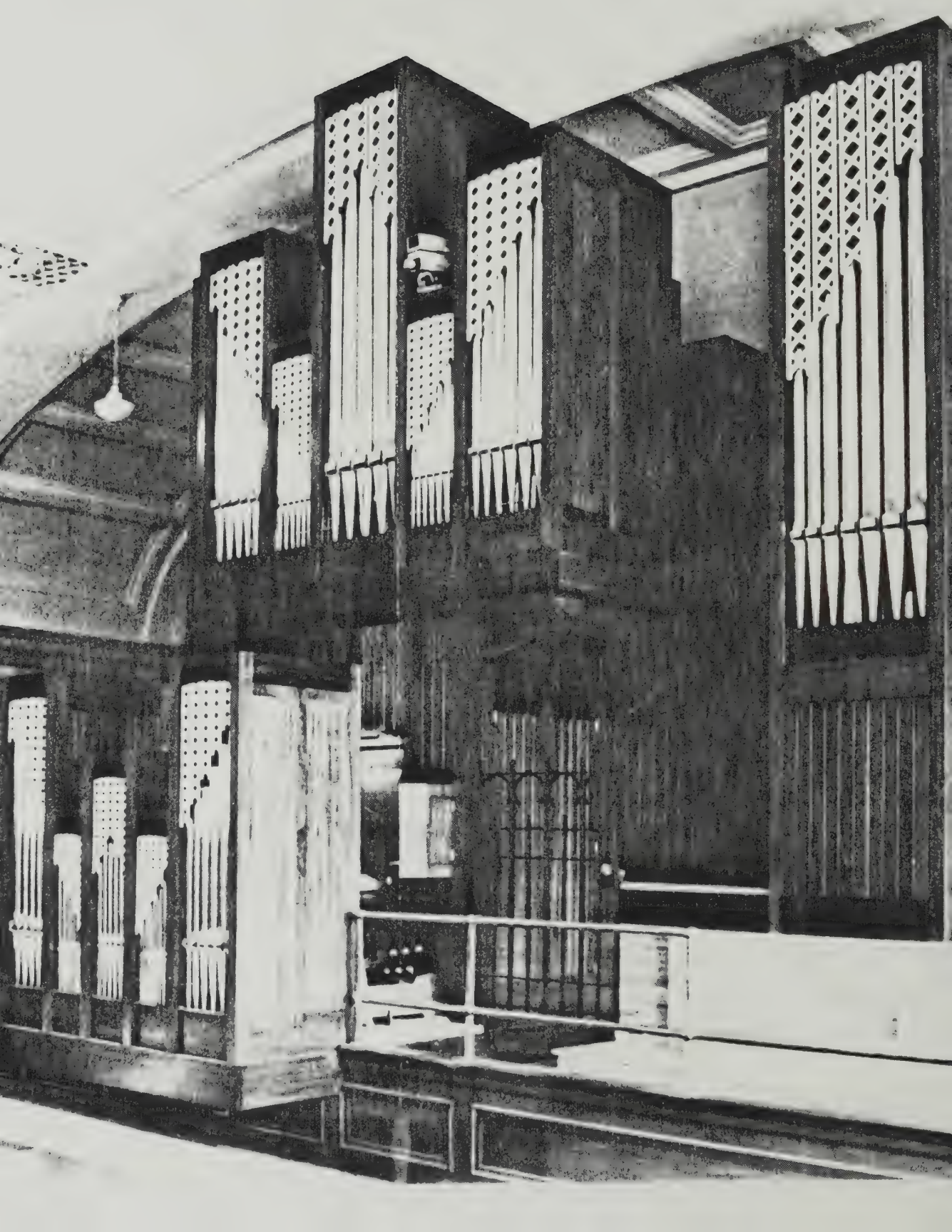
Wednesday, January 22, 1992 12:10 pm
Graduate and undergraduate organ students
Performers and program to be announced.

Wednesday, February 12, 1992 12:10 pm
Marnie Giesbrecht, organist Program to be announced.

Wednesday, March 4, 1992 12:10 pm
Graduate and undergraduate organ students
Performers and program to be announced.

Wednesday, April 8, 1992 12:10 pm
Graduate and undergraduate organ students
Performers and program to be announced.

Department of Music
University of Alberta



Noon-Hour Organ Recital

with

Paulette Grundeen

Wednesday, 12:10 - 12:50 pm
September 25, 1991

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program:

From Klavierübung III — JS Bach (1685-1750)

Kyrie, Gott Vater in Ewigkeit, BWV 669
Christ, unser Herr, zum Jordan kam, BWV 684
Dies sind die heil'gen zehn Gebot' BWV 678
Wir glauben all' an einen Gott BWV 680

Prelude and Fugue in A minor, BWV 543 — JS Bach

From Trois préludes de chorals (1964) — Raymond Daveluy (b. 1926)

Herzlich tut mich verlangen

From Neuf Pièces — Jean Langlais (1907-1991)

Chant héroïque
Chant de paix
Chant de joie

Paulette Grundeen

Paulette Grundeen performs on the organ, harpsichord, pedal harpsichord and classical fortepiano. Her teachers have included Raymond Daveluy, Robert Rayfield, Marilyn Keiser, Lawrence Ritchey and Anthony Newman. She holds Doctor of Music and Master of Music degrees from Indiana University and a Bachelor of Music from McGill University.

Dr Grundeen has been heard throughout the American East and Midwest, and across Canada in recitals and CBC broadcasts. In addition to her solo concert activities, Dr Grundeen performs two-harpsichord recitals with Richard Troeger. Well-known as an adjudicator, she is presently living in Edmonton where she teaches organ, piano and music theory.

The next noon-hour organ recital will take place on **Wednesday, October 23 at 12:10.** Performers will include **Stillman Matheson, Richard Vander Woude** and **Christopher New.** The program will include [Trio] Sonata in G and Toccata and Fugue in D minor (Dorian) by JS Bach. Free admission.

In Tune

Words on Music

SEPTEMBER-OCTOBER, 1991

Volume II Number 1

In this issue:

- PROFILE: Malcolm Forsyth
- Distinguished Visitor Bruno Nettl
- Concerts & Events Calendar
- Program Previews
- TriBACH Artist-in-Residence
  Paul Badura-Skoda

and much more!

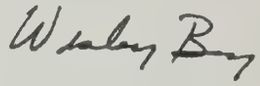
Department of Music
University of Alberta

Message from the Chair

On behalf of the staff and students of the Department of Music I want to welcome you to the second volume of In-Tune. Brenda is working hard to make the next issues even more attractive and informative than the last ones. I hope you find the publication useful.

It is with regret that we said farewell to Rick Williams, our Administrative and Professional Officer for the past six years. We are also going to miss Garth Hobden, who has served the Department so well for the past decade as electronics technician. But we are happy to welcome to our permanent staff Rick's replacement, Stella Chooi, late of the Dean of Arts office, as well as Henry Klumpenhouwer, who has recently finished a PhD at Harvard University and will teach music theory, and David Gramit, a graduate of Duke University, who comes to us from a stint at McGill to teach music history.

Once again we are looking forward to a busy and stimulating year. The fall will be particularly rich, with the visit of Bruno Nettl, the return of Paul Badura-Skoda, the annual Kilburn concert, an exciting Encounters series and the debut of the Department symphony orchestra. We hope to see you at many



Letters to the Editor

The Richard Eaton Singers will be celebrating forty years of choral activities in Edmonton during the coming season. One of our projects will be the publication of a commemorative booklet detailing the history of the choir. In it we plan to pay tribute to all recipients of the Richard Eaton Singers Scholarship in Voice, which has been awarded annually by the university since 1969. Would any of your readers know how we might contact Jacqueline Preuss or Richard Y H Chung? Both were voice majors in the department, and we are most anxious to contact them. I can be reached at 69 St. Georges Crescent, Edmonton, AB T5N 3M7 - (Ph. 452-8006), or through the Department of Music.

I am enjoying your publication very much. Keep up the good work!

Sincerely yours,
Margaret C Matheson

In Tune: *Words on Music*
is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Building, Edmonton, T6G 2C9, 492-3263. Letters to the Editor are welcome. Editor-in-Chief: W Berg.

Attention Community Players!

The Department of Music invites musicians from the Edmonton community to participate in the following performance ensembles:

Academy Strings
Concert Band
Stage Band I & II
Symphonic Wind Ensemble
Chamber Winds
University Symphony Orchestra
Madrigal Singers
Concert Choir

Auditions for entrance to these ensembles are held in the first week of September. Call 492-3263 for information regarding audition schedules and requirements.

Profile: Malcolm Forsyth

When Malcolm Forsyth decided to emigrate from his native South Africa to Canada in 1968 it was after spending seven years as co-principal trombone in the Cape Town Symphony Orchestra, and his intention was to establish an academic career while pursuing his goals as a composer. Thus did Canada become his new home, so to remain for the ensuing decades.

Studying music had been for him a somewhat delayed course to steer after abandoning in late teens a childhood ambition to become a painter, when the beckoning call of orchestral music began to be heard. At the age of twenty-two he entered the University of Cape Town Faculty of Music and came into contact with teachers such as Arnold van Wyk, Erik Chisholm, Stefans Grové and Stanley Glasser. Barely two years after commencing trombone studies under Hans Grin he won a position in the Cape Town Symphony Orchestra and was soon performing under such visiting conductors as Constantin Silvestri, Matyás Seiber, George Weldon, Edgar Cosma and Igor Stravinsky. An orchestral career seemed likely, in spite of a newly-awakened but vital interest in conducting, in which he studied under Georg Tintner and David Tidboald. Composition classes too, were an integral part of his bachelor's degree, yet it seemed only by chance that this discipline proved ultimately to be the one which would take precedence in his life, for it was not until his fourth year as an undergraduate, when his orchestral overture *Erewhon* was performed by the CTSO under Tidboald, that serious thought was given to such a possibility. This small triumph led to an invitation which set him to writing *Jubilee Overture* for the fiftieth anniversary of the orchestra the following year, 1964, when this piece was presented by them under Arthur Fiedler. The die was cast: composition would henceforth be the lodestar in his life.

Survival in Canada required attention to other sources of income however, and after a brief period in Toronto the move to Edmonton was undertaken, to join the faculty of the University of Alberta. This was immediately followed by a contract as bass trombonist with the Edmonton Symphony Orchestra. His eleven-year association with the ESO included eight as principal trombone. At the university Forsyth taught theory, orchestration, composition and twentieth century history in addition to the trombone. His reputation as performer and teacher soon spread, and many successful professional trombonists in Canada and elsewhere have him to thank for their training.

His first major performance as composer in Canada was not

until 1970, when *Sketches from Natal,* a "home thoughts from abroad" work for chamber orchestra was commissioned and broadcast by the Canadian Broadcasting Corporation. This is perhaps his first mature piece, and certainly the first to attempt to exploit the rhythms of his native country's music, a feature which, combined with strict training he received in the European tradition, has exerted the most powerful influence on his unique sound ever since. However it was not without great effort and even anguish that this style was forged, for it was the time when the strongest currency in new music was serialist thought

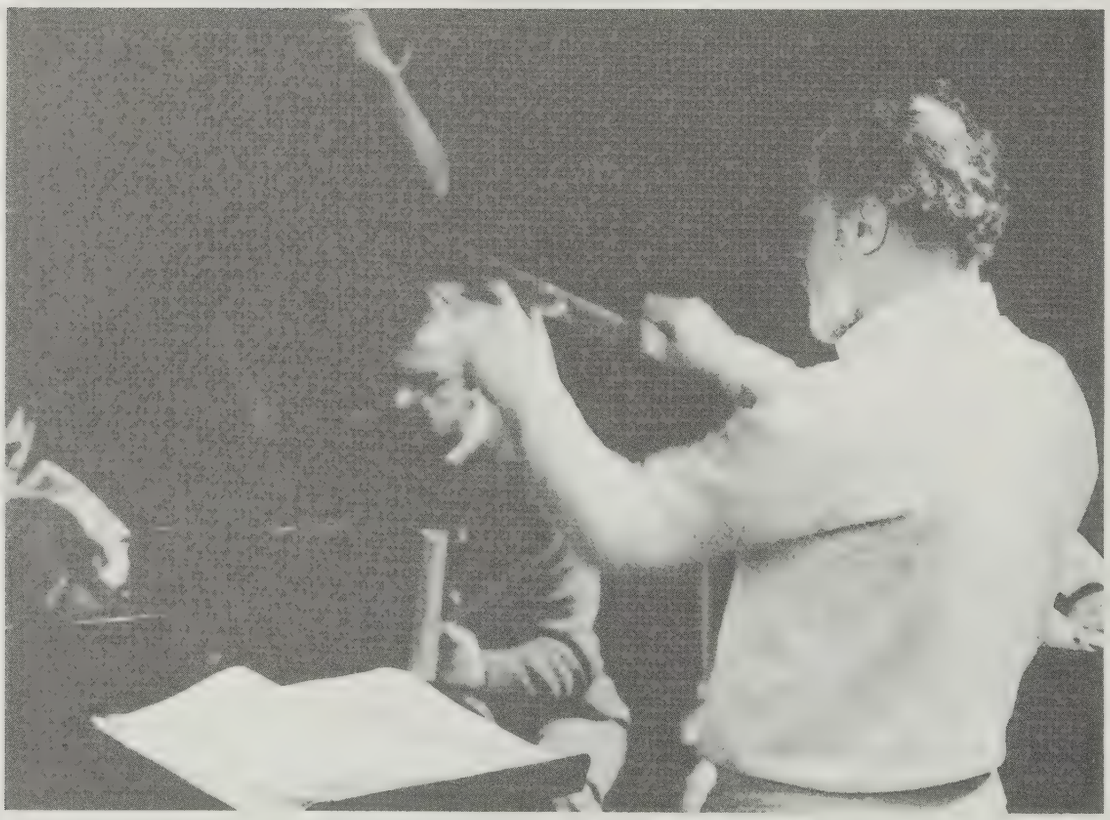
The die was cast: composition would henceforth be the lodestar in his life.

on the one hand and total freedom, chance music, anti-music, on the other. His works of the next decade were, as a result, fiercely expressionist and intensely serious, as he battled to acquire control of not only his métier but his message. Rejection of the radical and iconoclastic vogues was total and committed, but of serialism and neo-romantic atonality less so: this was a struggle of conscience for a composer with the greatest love for the traditional orchestral repertoire and the strongest desire to make a musical statement which was personal, craftsmanlike and above all, passionate. His first two symphonies, two concerti grossi, and the *Concerto for Piano and Orchestra,* which occupied him during the 'seventies, all demonstrate these aspects of his growth. At its premiere in Edmonton in 1979 the Piano Concerto was performed by Forsyth's U of A colleague Helmut Brauss, and the effect was enormous; one critic raved, ".... It brought down the house as few new works can.... it makes an immediate impact as have few concertos since Prokofiev and Bartók.... an explosive, lava-strewn work.... "

"His music -- unlike much that is written today -- flows directly from his thoughts with the absence of both the superficial and the self-conscious.... "

One other feature of the endless moods portrayed in much of his music is at least as important as those already mentioned, and that is humour and talent for witty parody. The titles of many of the works make this quite apparent, with their alliterations and sarcasm. Generally though, this was restricted to his works for brass and woodwind ensembles; only rarely does it peek through in the larger works. The two concerti grossi written for the Canadian Brass with orchestra, *Sagittarius* (1975), and *Quinquefid* (1976), are good examples.

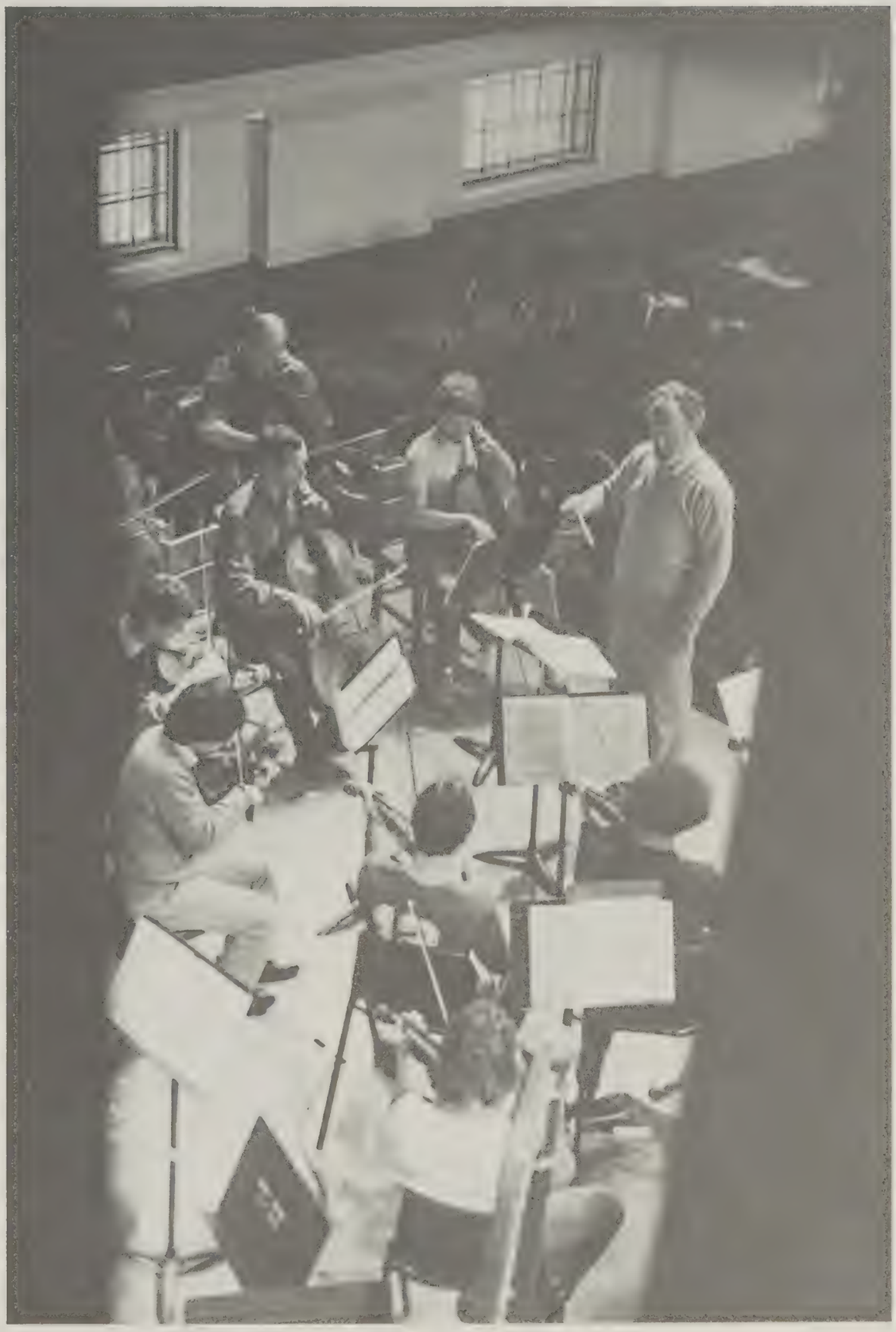
A year spent in London, 1979-80, studying conducting under George Hurst and writing, proved to be a turning-point and the works since then show a greater assurance, a more determined rejection of what he calls "the childish fads of the avant-garde". It was at this time that the great British cellist William Pleeth heard recordings of several works and wrote, "I would place Malcolm Forsyth among the finer composers of recent years. His music -- unlike much that is written today -- flows directly from his thoughts with the absence of both the superficial and the self-conscious.... "



Back in Edmonton, with several new works completed, Forsyth began to experience a growth of public awareness of all he had done, as a trickle of interest grew to a more steady flow. Performances in Europe, the United States, Australia, Japan and even the USSR and China began to surface. In full spate at last, Forsyth produced more works in the 'eighties than all his previous work together: a new symphony, three orchestral suites, two concertos, a substantial solo piano piece, and a new departure: several works featuring the voice. Then there were further chamber orchestra pieces and much other chamber music besides, including the remarkable 1980-81 *Six Episodes after Keats,* for piano trio, in which a deep sense of personal crisis is explored musically. This work can be seen as the catalyst of change in the same way that *Sketches from Natal* had been ten years earlier.

Three extended works from this period deserve special mention, as they epitomise this composer's new-found individuality: *African Ode (Symphony no.3), Atayoskewin*

(Suite for Orchestra), and *Sun Songs,* for voice and orchestra. The first mentioned underwent three revisions before emerging in the form to be played by the Edmonton Symphony Orchestra for its future recording on the CBC SM5000 series. It evokes something of the depth of spiritual feeling Forsyth has for his native land, its timeless beauty, its stark contrasts and the wonderful rhythmic vitality of its dance and song. *Atayoskewin*, by contrast, is his first attempt to portray his feeling for his new-found home in Canada. The lonely, icy North is powerfully evoked in what was hailed as "a masterpiece" at its premiere with the ESO under Uri Mayer in 1984, and it earned the award of the first JUNO for "Best Classical Composition" in 1987. This and *Sun Songs* are perhaps the works which brought him recognition as one of Canada's leading composers. Written for the Canadian mezzo-soprano Judith Forst, *Sun Songs* consists of settings of poems by Doris Lessing and are truly his own -- passionate, vibrant, colourful and orchestrated with true virtuosity. The soaring voice of Forst combined with Forsyth's vivid scoring has produced something of true greatness.



Recent additions to his list of works brings the total number of titles close to ninety, and include commissions for such artists as singers Maureen Forrester and Rosemarie Landry, the Montreal Symphony with trumpeter James Thompson, oboist Lawrence Cherney and trombonist Alain Trudel. Performers of his works include the Amadeus Ensemble, the Moscow Philharmonic Wind Quintet, the New York Wind Quintet, the Chicago Sinfonietta and many others. Since 1986 his works have received close to one hundred performances annually, an impressive achievement which led to Malcolm Forsyth's citation in 1989 as "Canadian Composer of the Year".

by A Stott (from the Boosey & Hawkes catalogue of the works of Malcolm Forsyth, 1991)

Distinguished Visitor

Bruno Nettl

Distinguished Visitor Dr Bruno Nettl will be our guest from September 23 through to October 3, 1991. During his stay Dr Nettl will present the following lectures and seminars in the Department of Music.

Public Lectures:
The Study of Native American Music Monday, September 23, 7:30 pm, Edmonton Public Library Theatre, 7 Sir Winston Churchill Square.

The Western Impact on World Music Monday, September 30, 7:30 pm, Humanities Centre Lecture Theatre #3, U of A campus.

Lecture Mini-Series:
The Music of Iran 2 - 3 pm, 2-32 Fine Arts Building, in four parts: Tuesdays & Thursdays, September 24, September 26, October 1, October 3

Department Lectures:
An Ethnomusicologist Contemplates Mozart Wed., September 25, 3-4 pm, 2-32 Fine Arts Bldg.

Ethnography in the School of Music Wed., October 2, 3 - 4 pm, 2-32 Fine Arts Building.

Inter-Disciplinary Colloquium:
Ethnomusicology, Music and Community.
September 27 12:00-12:50 pm, 2-34 Fine Arts Building.
Joining Dr Nettl will be Dr M Asch, anthropology, Dr R Qureshi, ethnomusicology, Dr A Fisher, composer, Dr A Nahachevsky, Ukrainian folklore, and Dr W Berg, musicology.

Seminar:*Important Concepts in Blackfoot Thinking about Music* (time and place to be announced).

These events are open to the public and are presented free of charge.

Bruno Nettl, Professor, completed the PhD in musicology, specializing in ethnomusicology, at Indiana University, with minors in anthropology and folklore. He moved to Illinois in 1964 and has mainly taught ethnomusicology, also serving several terms as chairman of the Musicology Division. Professor Nettl's main research interests are ethnomusicological theory and method, North American Indian music, and music of the Middle East, especially Iran. He has done field work with the Blackfoot people of Montana, as well as in Iran, Israel, and India. Professor Nettl has published several books, and a number of articles in musicological, ethnomusicological and anthropological journals. He has recently begun a term as chairman of the program committee for the 1990 joint meeting of the American Musicological Society, Society for Ethnomusicology and Society for Music Theory. In the past ten years Professor Nettl has turned his attention to the music of his own tradition and has shown that the ethnomusicologist has something important to say about Western music as well. He will explore this along with more traditional topics in his two weeks in the Department in what promises to be a stimulating and challenging series of lectures and seminars.

Faculty Activities

Alfred Fisher completed a two week tour of Poland in May which included lectures to the Polish Union of Composers, the Institutes of Musicology at the University of Warsaw, Jagiellonian University (Cracow), and the Karol Szymanowski Academy of Music in Katowice. Dr Fisher's *"Small Worlds"* for String Trio was performed by members of the Silesian String Quartet. While in Katowice, he was awarded the Medal of Honour by the Szymanowski Academy. Dr Fisher and his composition *Six Fantasy Pieces for Piano* (1982) received a very positive detailed review in a book by David Burge titled *20th Century Piano Music*. . . **Violet Archer** received the Presidential Service Award in Edmonton on April 11, 1991 "in recognition and appreciation for voluntary service and contribution to the musical culture of Canada" from the Canadian Federation of Music Teachers' Association. The Canadian University Music Society honoured Dr Archer "Composer, Performer, Author, Educator, for her outstanding contributions to Canadian Music" which was presented at the Learned Societies Conference, Queen's University, London, Ontario... **Brian Harris** has been named the winner of a Rutherford Undergraduate Teaching Award from the University of Alberta. . . **Malcolm Forsyth** was honoured as an outstanding established artist at the City of Edmonton Mayor's Lunch for Business and the Arts, April, 1991. In June Dr Forsyth travelled to Tokyo to

take part in rehearsals for the world première of *Little Traveller before the Dawn* for flute, cello and piano to be performed by the Chinook Trio. Prior to the première, he gave a public lecture at the Embassy Theatre of the newly-completed Place Canada. In July Dr Forsyth served as Composer-in-Residence at the "Festival of the Sound" in Parry Sound, Ontario where he supervised performances of several of his works. . . **Regula Qureshi** was awarded matching grants from the Secretary of State Multiculturalism and the University/ Community Special Projects Fund for projects in ethnomusicology. . . **Helmut Brauss** recently returned from an eleven week stay in Japan where he was teaching and lecturing at Musashino Academia Musical in Tokyo. In addition he inaugurated the Embassy theatre in the new Canadian Embassy in Tokyo, with a piano recital. Professor Brauss presented an all Beethoven recital at the Beethoven Hall in Musashino and played the Schumann *Quintet* with the ISO Quartet at Tokyo's Bunka Kaikan. He also gave masterclasses in Hiroshima. . . **Stéphane Lemelin** was awarded a Canada Council Professional Development Grant. . . **Carl Derfler** enjoyed Canadian premières of two works in Edmonton during March, 1991. His *Brass Trio No. 1* was peformed by Triceratops and pianist Katherine Huget presented *Reverie and Toccata*. . . **William Street, Bill Dimmer, John McCormick, Brian Jones, Leonard Ratzlaff** and **Shelley Younge** were guest instructors at the junior and senior band and choir camps of MusicCamrose during July.

New Staff Appointments

David Gramit

Stella Chooi

David Gramit (PhD Duke University) has accepted the position of Professor of Musicology. After completing his undergraduate studies at Carleton College, Minnesota, Dr Gramit enrolled in graduate studies at Duke University, North Carolina, and earned almost every honor available to a graduate student, including the very first AMS-50 Fellowship of the American Musicological Society. His PhD dissertation, on the intellectual context of the music of Schubert, will be published by Cornell University Press. Dr Gramit's most recent appointment was as Visiting Professor at McGill University.

Henry Klumpenhouwer (PD Harvard) calls Edmonton home. The new professor of Music Theory began his musical studies at the University of Alberta. After obtaining his MMus in 1985, he enrolled in graduate studies at Harvard University. Supported by various scholarships, Dr Klumpenhouwer obtained his Master's degree and has now completed his PhD with a dissertation described by one eminent examiner as an extraordinary achievement. His simple yet profound voice-leading models for atonal music have already caught the attention of leading music theorists.

Stella Chooi (MMus, London University) is the new Administrative and Professional Officer in the Department of Music. After completing studies at the Royal Academy of Music, she left England to travel. She has held administrative posts in British and Canadian universities concurrently with academic studies, including an MMus from King's College, University of London. For the last five years she has served as Arts Faculty Secretary.

Encounters Series

The Premier Concert Series of the Music Department

ENCOUNTERS was the brainchild of Malcolm Forsyth, who in 1985 became its first Artistic Director when the Series got off to a flying start with a performance of works by Scarlatti, Schütz, Bax and Fisher. There have been two other co-directors as well: Leonard Ratzlaff and William H Street.

Since that time the series has had a somewhat chequered history, with a brief period of inactivity due to steps taken by the local Musicians' Union in 1988 relating to the participation of the Department's sessional instructors, many of whom are also members of the Edmonton Symphony Orchestra. However, thanks to the good offices of Alfred Fisher, the Department Chairman at the time, the University administration recognised the critical nature of what the series represented to both the public image of our Department and its mandate as a teaching institution, making special funds available on an ongoing basis.

Forsyth's conception was of a series which would answer two needs in a variety of ways, and the philosophy has remained unchanged thus far.

Firstly, in an age of great specialisation there is a need to "open the windows" of a given discipline wherever possible so that a healthy and stimulating artistic climate can cause us to re-examine, compare and be introduced to repertory which we might, in the course of a full and highly focused day's work, simply pass hurriedly by. By putting onto one program works not only from different eras and styles (not so unusual in the normal concert-fare), but also for entirely different performance media and even cultures, we attempt to remedy the isolation of many of our students and of the concert public at large, who might pay scant attention to programs which do not deal directly and exclusively with repertory and media in which they are most interested and involved. How often can one attend a concert where, after a set of Scarlatti's keyboard sonatas, we are taken abruptly to India, for a fine example of that culture's great classical tradition, performed by Regula Qureshi and colleagues on sarangi, veena and tablas, and thence into our own sphere and time for a world première of Malcolm Forsyth's *Tre Toccate per Pianoforte* given by Helmut Brauss? Of such programs there must be few indeed.

Secondly, the opportunity is provided to enrich the repertoire of our fine performance faculty, many of whom already perform annual recitals on campus in addition to maintaining their national and international reputations, with works involving mixed ensembles such as those for Schoenberg's *Pierrot Lunaire* or Stravinsky's *Histoire du Soldat*, both acknowledged masterworks of the early twentieth century but seldom presented in live performance. This is due not only to their intrinsic technical difficulty, but (and here's the point) to the individual mixture of instruments and voices required for their realisation. After all, string quartets live, so to speak, in close proximity, as do brass quintets and the various standard chamber ensembles of voices and keyboards, but it can take a mighty effort of will and funding to negotiate the many extra rehearsals which these other works entail. Seldom too, in the ENCOUNTERS series, do we find a program that lacks one of the great romantic chamber works, staples of every pianist's or string player's diet. Thus we can see that Brahms and Mozart have been particularly visible in our short four-and-a-half-year history. Glancing through past programs one also finds Lassus, Mendelssohn, Ravel, Janácek, Bartók. Then there are the unjustly neglected composers: Loewe, Froberger, Bridge; also Canadians of our own day: Fisher, Weinzweig, Morawetz.

Since our good fortune (and that of our wonderful sessional faculty and friends) in receiving ongoing funding for the hiring of the best musicians, at the best rates, we have been able to plan ahead more than was possible in the first two years of hand-to-mouth existence, with only the support and goodwill of our friends and sessional colleagues to keep us alive, and can now afford to make some promises of still better things

in the future. We are especially pleased to note the CBC's recognition of the series as one of Alberta's premier concert offerings, a fact borne out by their recording for broadcast of many of the items. This has brought in its wake a still greater degree of optimism on all sides.

This year we celebrate the bicentenary of the death of one of history's greatest geniuses, Mozart. On all ENCOUNTERS programs in 1991 a work of his will be featured; some of them standard, recognised masterworks, others which explore the byways and fringes of his huge canon.

So we invite you to be with us and experience the city's unique concert series, ENCOUNTERS, where even the most jaded of musical palates can expect the unexpected; where the new and the old, the familiar and the exotic stand side-by-side; where the public of Edmonton is offered the superb talents of the performance faculty of the Music Department, its sessional instructors and friends, and that includes many of the city's finest musicians !!!

ENCOUNTERS I

Saturday, October 5, 1991
at 8 pm

Wolfgang A Mozart
Sonata in A Major K.526
Norman Nelson, violin;
Helmut Brauss, piano

Violet Archer
A Northern Journey (World Premiere)
Harold Wiens, baritone;
Diana Wiens, piano

Alfred Fisher
Tour de France
William H Street, saxophone;
Stéphane Lemelin, piano

Johannes Brahms
Piano Quartet in G minor, opus 25
Stéphane Lemelin, piano;
Norman Nelson, violin;
Michael Bowie, viola;
Tanya Prochazka, cello

ENCOUNTERS II
Saturday, December 7, 1991

ENCOUNTERS III
Saturday, January 11, 1992

ENCOUNTERS IV
Saturday, March 7, 1992

Program details will appear in the relevant issues of **In Tune**.

Faculty Recital Series 1991-92

The Department of Music presents an annual series of solo recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

Commencing with the 1991/92 Faculty Recital Series, an admission charge of $7. for adults and $5. for students and seniors is being introduced. The revenue from these recitals will assist us in continuing to present high-quality and interesting events throughout the year. The following faculty recitals are scheduled to take place at 8 pm in Convocation Hall.

William H Street, saxophonist
October 11, 1991
with Alexandra Munn, pianist;
Brian Jones, percussionist

Stéphane Lemelin, pianist
Part I: November 15, 1991
Part II: November 29, 1991
The complete piano works of Maurice Ravel.

Richard Troeger, fortepiano
November 22, 1991
with guest artist Peter Visentin, violinist from the University of Lethbridge.

Helmut Brauss, pianist
January 19, 1992

Debra Ollikkala, soprano
January 31, 1992
with Stéphane Lemelin, pianist

Richard Troeger, harpsichord
March 15, 1992
Debut of the Department of Music's new harpsichord.

September 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2 Labor Day. University buildings closed.	3	4	5 First Day of Classes.	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23 7:30pm Dr Nettl Lecture: The Study of Native American Music, Edmonton Public Library Theatre	24 2:00pm Dr Nettl Lecture mini-series: Music of Iran Part 1 2-32 Fine Arts Bldg.	25 3:00pm Dr Nettl Lecture-An Ethnomusicologist Contemplates Mozart, in 2-32 Fine Arts Bldg.	26 2:00pm Dr Nettl Lecture mini-series: Music of Iran Part 2 2-32 Fine Arts Bldg.	27 12:00pm Inter-Disciplinary Colloquium with Dr Nettl: Ethnomusicology, Music and Community, 2-34 FAB	28
	DISTINGUISHED VISITOR - DR BRUNO NETTL					
29	30 7:30pm Dr Nettl Lecture: The Western Impact on World Music, Humanities Lecture Theatre #3, UofA campus					
DISTINGUISHED VISITOR - DR BRUNO NETTL						

Events are subject to change.

October 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 2:00pm Dr Nettl Lecture mini-series: Music of Iran Part 3 2-32 Fine Arts Bldg.	2 3:00pm Dr Nettl Lecture: Ethnography in the School of Music, in 2-32 Fine Arts Bldg.	3 2:00pm Dr Nettl Lecture mini-series, Music of Iran Part 4 2-32 Fine Arts Bldg.	4	5 8:00pm Encounters I in Convocation Hall
		DISTINGUISHED VISITOR - DR BRUNO NETTL				
6	7	8	9	10	11 8:00pm Faculty Recital: William H Street, saxophonist in Convocation Hall	12
13	14 Thanksgiving Day	15	16 12:10pm Eckhardt-Gramatte: Krysta Buckland, violinist in Convocation Hall	17	18	19
20 8:00pm Academy Strings Concert, Norman Nelson, Director in Convocation Hall	21	22 7:00pm -10pm Paul Badura-Skoda: Chamber Music Masterclass in Convocation Hall	23 1:00pm to 4 pm Paul Badura-Skoda, Piano Masterclass Convocation Hall	24 8:00pm Paul Badura-Skoda: Lecture/ demonstration with historical keyboard instruments, Convocation Hall	25 8:00pm Paul Badura-Skoda: Solo piano recital at Jubilee Auditorium, Call 492-3263 for ticket information.	26 1:00pm to 4 pm Paul Badura-Skoda-Piano & Chamber Music Masterclass, Convocation Hall
	TriBACH Artist-in-Residence: Paul Badura-Skoda					
27 8:00pm Paul Badura-Skoda: Lecture in Convocation Hall	28 7:00pm to 10 pm Paul Badura-Skoda: Piano Masterclass in Convocation Hall	29 Paul Badura-Skoda at the University of Calgary	30 Paul Badura-Skoda at the University of Calgary.	31 Paul Badura-Skoda at the University of Calgary		
TriBACH Artist-in-Residence: Paul Badura-Skoda						

Events are subject to change.

Scholarships and Awards

1991 Recipients

Mary Stinson Fund for Piano Accompaniment
This fund was established in 1990 by friends of Mary Stinson on the occasion of her ninetieth birthday, to recognize students who show outstanding ability and dedication in the field of piano accompaniment. The first recipient of this prize is Katherine Huget.

The Beryl Barns Memorial Awards - Roger Admiral, Julia Golosky, Piotr Grella, Karen Hamm, Katherine Huget, Judith Lowrey, Helen Pridmore, Rebecca Schellenberg, Shandra Taylor, Richard Van der Woude

The Violet Archer Graduate Scholarship in Music Composition - Michael Coderre

The Harry Farmer Graduate Scholarship in Music Theory Marva Duerksen

The Charles Gale Memorial Scholarship - Michael Spindloe

The John Newman Memorial Award in Music-Laura Ehrman

The Richard Eaton Scholarship in Music - Anne Marie Hoover

The Richard Eaton Scholarship in Voice - Melanie Cherniwchan

The Abigal Edith Condell Memorial Scholarship in Music - Michael Gau

The Margarita Heron, Pine Lake, String Prize - Anne McDougall

The Peace River Pioneer Memorial Scholarship in Music - Karen Noel-Bentley, Charles Stolte, Patricia Briskie, Helen Hong, Galen Noland, Allison Storochuk, Jeri-Mae Astolfi

The Eva Shaw Memorial Prize in Music - Glen Segger

The Yamaha Music Scholarship - Jeri-Mae Astolfi

Organists' News

1991 BMus (Honors) organ performance graduate , Glen Segger, leaves for Austria in August. The recipient of a Johann Strauss Foundation Scholarship, Glen will be studying at the Vienna *Musikhochschule* for a year with Peter Planyavsky.

Two of our students, Laura Ehrman and Tammy-Jo Mortensen, performed recitals on the "Celebration Series" in May and June. The noon-hour concert series celebrated the installation of the new 2-manual, 35 stop, mechanical action Letourneau pipe organ in the (also new) West End Christian Reformed Church.

Glen Segger received 94% on his Western Board Licentiate examination; the examination was a public recital which Glen performed on the new Letourneau pipe organ.

Faculty member Marnie Giesbrecht performed the debut recital on the Letourneau pipe organ on May 10. The performance was part of the Sundays at 3 Recital Series and was recorded by CBC. She also performed on the Vancouver Society of Organists' Recital Series on May 3 and adjudicated an organ competition in New Westminster, B.C. Dr Giesbrecht conducted workshops at the North American Conference on Liturgy and Music on Hamilton, Ontario, sponsored by CRC Publications, Grand Rapids. She performs on the Calgary Centre Series on August 13th.

Wednesday noon-hour organ recitals will begin in September and be held monthly in Convocation Hall. In addition to student performances, this series will be the venue for recitals by faculty and guests.

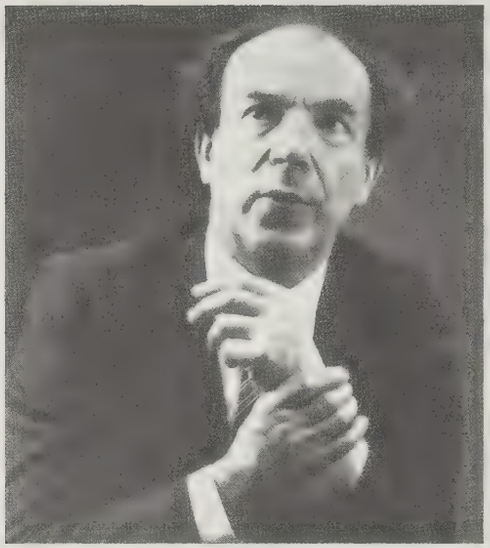
Student and Alumni Activities

Stillman Matheson, DMus student in organ performance, and **Peter Jancewicz,** DMus student in piano performance, have been awarded University of Alberta PhD Recruitment Scholarships... Former student, trumpeter **Jens Lindemann,** has won a $10,000 scholarship from the Sir Ernest MacMillan Memorial Foundation. Jens will use the award to complete a MMus degree at Juilliard... MMus student in composition, **Piotr Grella's** work titled *code: Lineas, Horror Vacui,* won third place in the Scotia Festival of Music Canadian Composers' Competition. *code:* was chosen from a total of fifty-five submitted to Pierre Boulez, the sole juror for this competition. The Johann Strauss Foundation of Edmonton awarded scholarships for advanced studies in music to the following students: MMus students, **Tim Hankewich** (BMus (Honors) 1989) and **Janet Tonin** (BMus (Honors) 1989), alumni **Kathleen Lotz (Corcoran)** (BMus 1988, MMus 1991), **Darlene Schubert** (BMus 1988, MMus 1990), and **Glen Segger** (BMus (Honors) 1991). These scholarships will enable them to attend masterclasses in Vienna and Salzburg, Austria... MMus student **Patricia Edwards** (BMus (Honors) 1989) is the recipient of the Lorraine Downey Scholarship sponsored by the Clifford E Lee Foundation. She also placed fourth in the piano category at the Canadian Music Competition which took place in Ottawa on July 12... BMus student **Helen Hong,** along with five students of Professor Emeritus Dr Ernesto Lejano, travelled to Moscow, in the Soviet Union, to participate in the Piano/Violin Study Program (July 15-25) developed by the International Fine Arts Institute. The students attended masterclasses, lectures and took private lessons at the Gnesin Musical Complex and the Moscow Conservatory... **Carmen Gorgichuk (Corbett)** (BMus 1985) is entering the MMus Piano Performance program at the University of Victoria... **Irene Kunda** (MMus 1977) lives in London, England where she is marketing manager for the South Bank Centre/Royal Festival Hall, the home of the London Philharmonic... **Judith Henbest (Hambley)** (BMus 1978) writes to us from South Africa where she completed a three year diploma at the Opera School in Pretoria. She is currently organizing a weekly lunch-time concert series at a large cathedral in downtown Pretoria... PhD student in ethnomusicology, **Kenneth Chen** was music coach for the 1991 Stony Plain High School Academic Decathlon Team, which won the National Championship in April at Okotoks, Alberta... Since April, 1991, **Doug Schalin** (BMus 1986) has been studying organ and choral conducting at the Berliner Kirchenmusikschule (Berlin Church Music School). Prior to leaving Edmonton, Doug was involved with the Royal Canadian College of Organists and was Music Director at St Andrew's United Church where he participated in the selection and installation of the church's new Koppejan mechanical-action organ... **France Bischoff** (BMus 1981), a five time Alberta Gold Jazz winner and one time Canadian Silver Jazz winner with the Wednesday Night Big Band in Calgary, is teaching band/art at St Rose School. He is also playing tenor saxophone with the Calgary Concert Band... **Vernon Charter** (BMus 1984, MMus 1988) has held the position of Chairman of the Fine Arts Department of the Prairie Bible College in Three Hills, Alberta since 1990. This division of the College has nine full-time professors in music and drama... **James Pfeiffer** (BMus 1983) earned a master's degree in music from Northwestern University. The director of the music ministry "Higher Ground," he recently returned from a crusade in Jamaica... **Milton Schlosser** (MMus 1985, BMus 1983) has received an award in recognition for his dedicated service to Camrose Lutheran University College, where he is an assistant professor of music... At an award ceremony in June, 1991, composer **Doug Blackley** (BMus 1984) won a Sterling Award from the Edmonton theatre community for Outstanding Sound Design for the play *Roads.* The Sterling for Outstanding Musical Direction was awarded to **Binaifer Kapadia** (BMus 1985) for her work on the play *Diamond Studs.*

Ed. note: It was wonderful to hear from so many former students. Please stay in touch and we will print as much of your news as we can.

Department of Music

Paul Badura-Skoda



World-renowned pianist Paul Badura-Skoda was born in Vienna, Austria and received his preliminary music education in his native city. After winning the Austrian Music Competition in 1947, he was granted a scholarship for Edwin Fischer's masterclass in Lucerne, Switzerland. The teaching and spiritual guidance of this eminent musician proved to be a decisive influence on the young artist. He became Fischer's assistant in Lucerne during the ailing maestro's last summers and later continued the tradition of these special masterclasses. To this very day the development of young musicians is a matter of great concern to Badura-Skoda; in addition to conducting masterclasses throughout the world, he holds a distinguished teaching position at the "Hochschule für Music" in Vienna.

Paul Badura-Skoda was "discovered" as early as 1949 by Wilhelm Furtwängler and Herbert von Karajan, appearing as soloist in their concerts. These performances, as well as his first appearance at the Salzburg Festival in 1950, helped to spread his fame as a great pianist and laid the foundation for an international career that has taken him to all parts of the globe. He is renowned for mastering the non-legato touch in Mozart's works to such an extent that clarity is maintained even in the most rapid passages.

Badura-Skoda's versatility and profound understanding of music encompasses much more than the pianistic aspect. Though first and foremost a pianist, he also composes and conducts. He writes about the purpose of expanding knowledge of compositional styles and fully understanding the composer's intentions.

Eva Badura-Skoda

Eva Badura-Skoda spent most of her childhood in Vienna, Austria, where she attended the Staatliche Akademie für Musik. She studied musicology, philosophy and art history at the Universities of Heidelberg, Vienna and Innsbruck and received her PhD in 1953 with a dissertation on *Studien zur Geschichte des Musikunterrichtes in Österreich im 16., 17. und 18. Jahrhundert.* Dr Badura-Skoda has co-authored with her husband, Paul Badura-Skoda, *"Interpreting Mozart on the Keyboard",* a book which has been translated into six languages. First published in 1957 in Vienna, a revised and enlarged reprint is scheduled for 1992 by Norton and Oxford University Press. The Badura-Skoda's have also collaborated on a book on Bach interpretation. Dr Badura-Skoda has written more than one hundred scholarly articles, published in musicological periodicals and books. As an active member of musicological conferences and symposia, Dr Badura-Skoda has delivered papers, participated in discussion and chaired sessions. She has appeared as guest lecturer at numerous universities, conservatories and scholarly institutions around the world.

TriBACH Artist-in-Residence
Schedule of Public Events:

Tuesday, October 22
Chamber Music Masterclass, 7-10 pm, Convocation Hall

Wednesday, October 23
Piano Masterclass, 1-4 pm, Convocation Hall

Thursday, October 24
Lecture/Demonstration with historical keyboard instruments, 8 pm, Convocation Hall

Friday, October 25
Solo Piano Recital, 8 pm, Jubilee Auditorium *See Program Previews for details.*

Saturday, October 26
Chamber Music and Piano Masterclass, 1-4 pm, Convocation Hall

Sunday, October 27
Lecture, 8 pm, Convocation Hall

Monday, October 28
Piano Masterclass, 7-10 pm, Convocation Hall

Saturday, November 2
Chamber Music Masterclass, 7-10 pm, Convocation Hall

Monday, November 4
Lecture by Eva Badura-Skoda, *The Sound of Fortepianos in the Eighteenth Century*
8 pm, Convocation Hall

Participants for the piano and chamber music masterclasses will be chosen based on the results of a prior audition. All are welcome to audition. For audition application forms please contact the Department of Music, 492-3263.

TRIBACH
ARTIST-IN-RESIDENCE

This program was developed from an endowment created by the Bach Tercentenary Foundation to commemorate the successful TriBACH Festival held in Edmonton in 1985. The TriBACH Artist-in-Residence program presents major performing artists on a regular basis and, in the spirit of the original festival, will coincide with anniversaries of great composers whenever possible.

Department of Music Faculty 1991-1992

Wesley Berg, *Chair, musicology*
Michael Bowie, *viola, string literature, chamber music*
Helmut Brauss, *piano, piano literature, chamber music*
Robert de Frece, *choral, elementary music education*
Alfred Fisher, *composition, theory, ethnomusicology*
Malcolm Forsyth, *composition, conducting, theory, University Symphony Orchestra*
Marnie Giesbrecht, *organ, church music*
David Gramit, *musicology*
Henry Klumpenhouwer, *theory*
Stéphane Lemelin, *piano, chamber music*
Christopher Lewis, *theory*
Norman Nelson, *violin, chamber music, Academy Strings, University Symphony Orchestra*
Debra Ollikkala, *choral conducting, Concert Choir*
Regula Qureshi, *ethnomusicology*
Leonard Ratzlaff, *Associate Chair, choral conducting, Madrigal Singers*
Michael Roeder, *musicology*
William Street, *saxophone, Concert Band, Symphonic Wind Ensemble*
Harold Wiens, *voice*

On Leave 1991/92: Alan Ord, Fordyce Pier and Brian Harris.

Associate Faculty

Nora Bumanis, *harp*
Neil Corlett, *Stage Band*
Carl Derfler, *composition*
William Dimmer, *brass techniques*
Garth Hobden, *electroacoustic music*
Brian Jones, *percussion*
Kay McCallister, *horn*
John McCormick, *percussion techniques*
John McPherson, *trombone/euphonium*
Jolanta Pekacz, *Killam Post-Doctoral Fellow*
Diane Persson, *bassoon*
Dennis Prime, *woodwind techniques, clarinet*
Tanya Prochazka, *cello*
Michael Redshaw, *piano pedagogy*
Jennifer Short, *oboe*
Christopher Taylor, *trombone*
Richard Troeger, *SSHRC Canada Research Fellow, history, keyboard literature*
Lillian Upright, *piano pedagogy*
Jan Urke, *bass*
Viola Wallbank, *voice*
Scott Whetam, *tuba*
Shelley Younge, *flute, woodwind techniques*

Program Previews

Monday, at 7:30 pm **September 23, 1991** EP Library Theatre	**Distinguished Visitor: Bruno Nettl, ethnomusicologist** **Lecture:** *The Study of Native American Music.* Free admission. Edmonton Public Library, 7 Sir Winston Churchill Square.
Monday, at 7:30 pm **September 30, 1991** Humanities Lecture 3	**Distinguished Visitor: Bruno Nettl, ethnomusicologist** **Lecture:** *The Western Impact on World Music.* Free admission. Lecture Theatre 3 in the Humanities Centre, U of A campus.
Saturday, at 8 pm **October 5, 1991** Convocation Hall	**ENCOUNTERS I:** Program: **WA Mozart's** *Sonata in A Majort, K.526 for Piano and violin,* **Alfred Fisher's** *Tour de France,* **Johannes Brahms's** *Piano Quartet no.1, G minor, op. 25,* and the world premiere of **Violet Archer's** *A Northern Journey.* Performers: Helmut Brauss, Norman Nelson, Harold Wiens, Diana Wiens, William H Street, Stéphane Lemelin, Michael Bowie, and Tanya Prochazka. Admission: $7./Adults and $5./Students & Seniors.
Friday, at 8 pm **October 11, 1991** Convocation Hall	**Faculty Recital: William H Street, saxophonist with Alexandra Munn, pianist and Brian Jones, percussionist.** Program will include works by J Bach, Desenclos, Lauba and Yuyama. Admission: $7./Adults and $5./Students & Seniors.
Wednesday, 12:10 pm **October 16, 1991** Convocation Hall	**Eckhardt-Gramattè.National Music Competition Winner's Tour: Krysta Buckland, violinist with pianist Lydia Wong.** Program to be announced. Free admission.
Sunday, at 8 pm **October 20, 1991** Convocation Hall	**Academy Strings Concert: Norman Nelson, director** Program: Purcell's *Fantasia no. 10;* Elgar's *Serenade for Strings;* and *Chamber Symphony for Strings, opus 110A* by Shostakovich. Admission: $5./ Adults and $3./ Students & Seniors.
Tuesday, 7-10 pm **October 22, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura Skoda** Chamber Music Masterclass. Participants will be chosen by prior audition. *(For application information, call 492-3263 prior to Sept. 27.)* Free admission.
Wednesday, 1-4 pm **October 23, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura Skoda** Piano Masterclass. Participants will be chosen by prior audition. *(For application information, call 492-3263 prior to Sept. 20.)* Free admission.
Thursday, 8 pm **October 24, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura Skoda** Lecture/Demonstration with historical keyboard instruments. Free admission.
Friday, 8 pm **October 25, 1991** Jubilee Auditorium	**TriBACH Artist-in-Residence: Paul Badura Skoda** Solo Piano Recital. Program: WA Mozart's *Variations on "Ah, vous dirai-je, Maman" in C Major, K.265; Rondo in A Minor, K.511; Sonata in B-flat major, K.333; Fantasy in C minor, K. 475; Sonata in C minor, K.457.* Please call the Department of Music at 492-3263 for ticket information.

Saturday, 1-4 pm **October 26, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura Skoda** Chamber Music and Piano Masterclass. Participants will be chosen by prior audition. *(For application information, call 492-3263 prior to Sept. 20.)* Free admission.
Sunday, 8 pm **October 27, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura Skoda** Lecture title to be announced.
Monday, 7-10 pm **October 28, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura Skoda** Piano Masterclass. Participants will be chosen by prior audition. *(For application information, call 492-3263 prior to Sept. 20.)* Free admission.

A Look Ahead to events in November:

Saturday, 7-10 pm **November 2, 1991** cation Hall	**TriBACH Artist-in-Residence: Paul Badura Skoda** Chamber Music Masterclass. Participants will be chosen by prior Convo-audition. *(For application information, call 492-3263 prior to Sept. 27.)* Free admission.
Sunday, 1:30-3:30 pm **November 3, 1991** Convocation Hall	**Visiting Artist Masterclass: Frederick Hemke, saxophonist** Presented in association with the Alberta College Conservatory of Music. Free admission.
Monday, 8 pm **November 4, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Dr Eva Badura Skoda** Lecture titled *The Sound of Fortepianos in the Eighteenth Century.* Free admission.
Friday, 8 pm **November 8, 1991** Convocation Hall	**Nicholas Arthur Kilburn Memorial Concert: Kaaren Erickson, soprano** Program to be announced. Admission: $7./Adults and $5./Students & Seniors.
Saturday, 2-5 pm **November 9, 1991** Convocation Hall	**Visiting Artist Masterclass: Kaaren Erickson, soprano** Auditions for participation in this masterclass will take place during October. Please call 492-3263 for information. Free admission.

General Concert Information

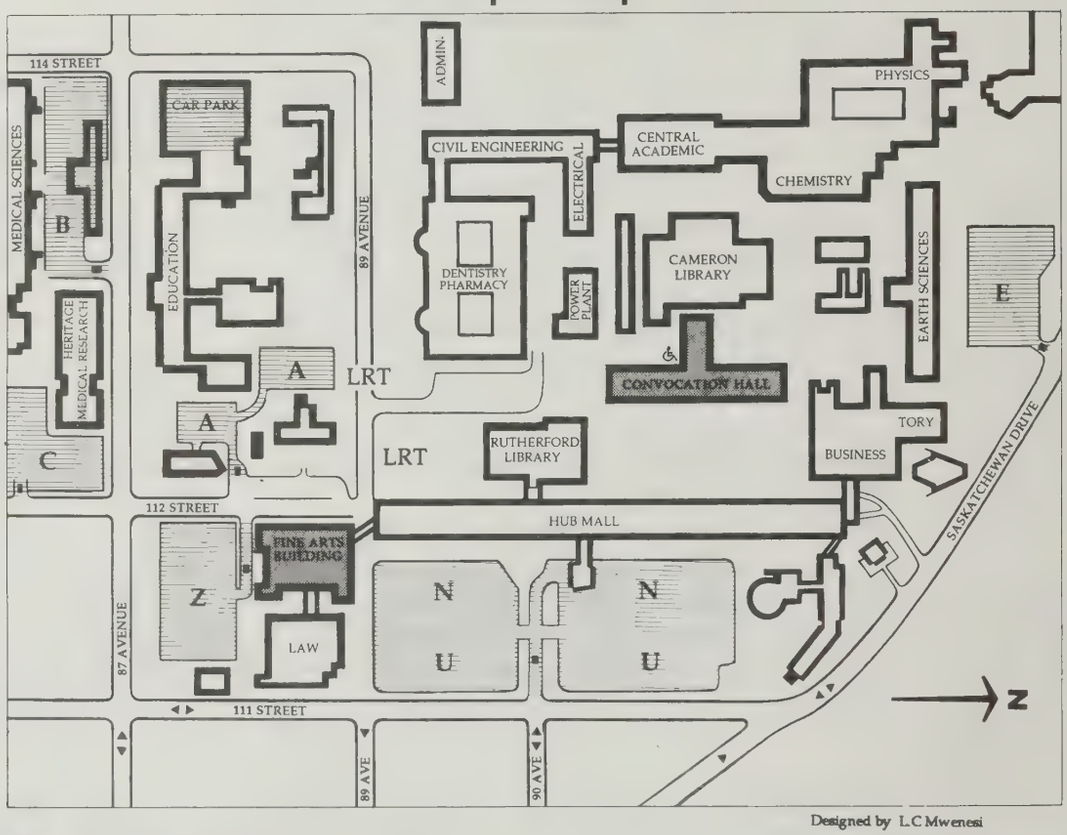
Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the southwest side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews.

Tickets are $7 for adults and $5 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(8:30 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

Campus Map



Designed by L.C Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

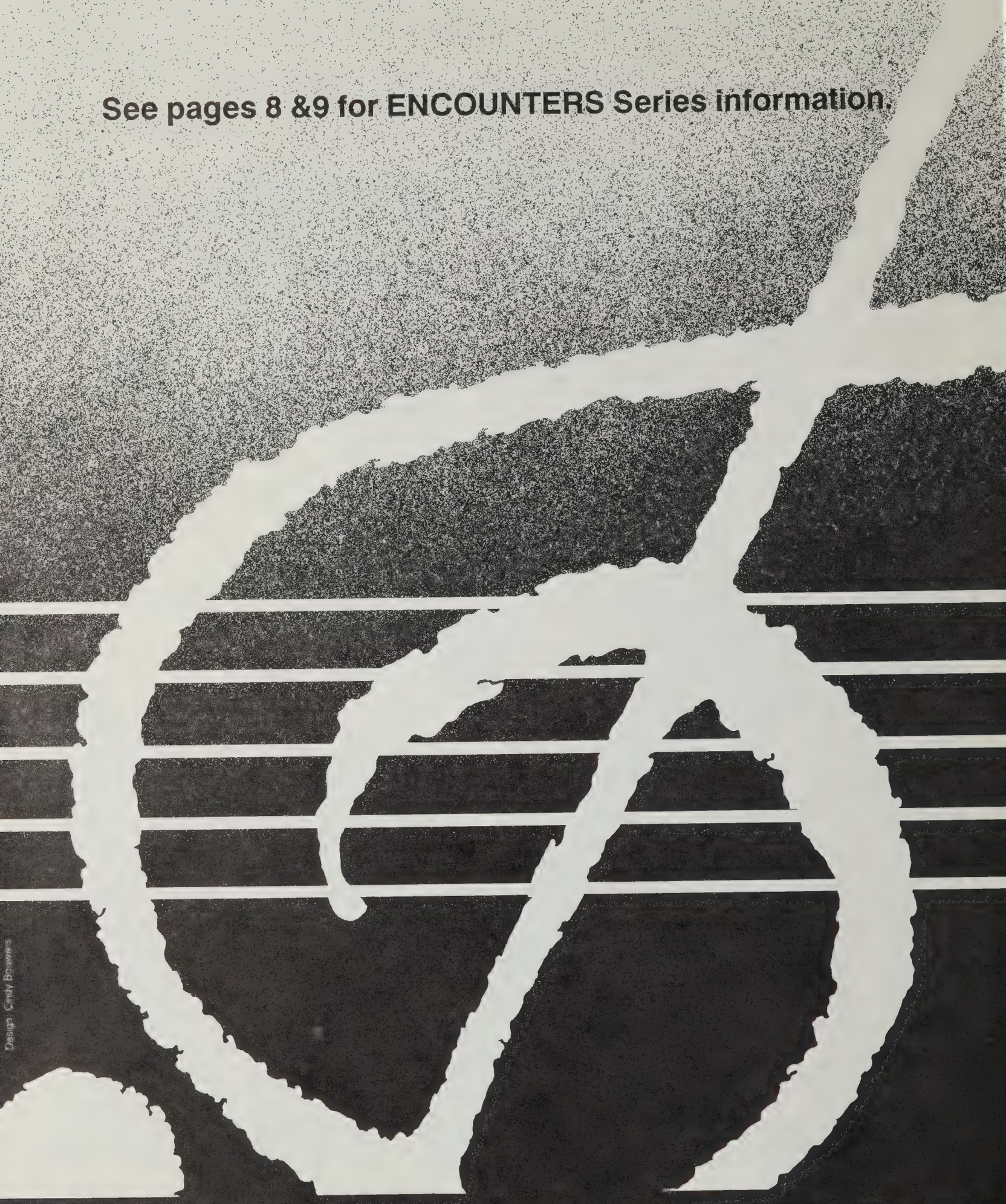
LRT -LRT CONSTRUCTION

Moscow Saxophone Quintet Visits U of A

The Moscow Saxophone Quintet visited the University in March for a presentation combining a jazz masterclass and concert. The group, led by soprano and tenor saxophonist Vladimir Zaremba, performed in the Fine Arts Building and was accompanied by percussionist Brian Thurgood, pianist Charles Austin and bassist Darren Radke. Stylistically, their music follows in the genre of jazz greats Charlie Parker and SuperSax, although all of the arrangements are originals by Vladimir Zaremba. Mr Zaremba teaches saxophone at the Institute of Culture in Moscow.

The Quintet stayed on campus for several days (the Edmonton International Airport was actually fogged in and they missed their Aeroflot connection!) enjoying many student concerts and activities. Students and faculty were very fortunate to have the opportunity to discuss the similarities and differences of the two cultures and to hear of other valid stylistic approaches to familiar topics. The event was co-sponsored by the U of A Department of Music and Grant MacEwan Community College Music Program.

See pages 8 &9 for ENCOUNTERS Series information.



Design: Cindy Bowers

ENCOUNTERS

Design Cindy Bouwers
ENCOUNTERS

Saturday
October 5, 1991
Convocation Hall
8:00 pm

The Department of Music

presents

ENCOUNTERS I

The first in a series of four concerts.

Artistic Directors:
Malcolm Forsyth, William H Street

PROGRAMME

Sonata in D, for Two Pianos, K.448 (1781)
Wolfgang Amadeus Mozart
(1756-1791)

Allegro con spirito
Andante
Allegretto molto

Helmut Brauss (piano)
Stéphane Lemelin (piano)

Northern Journey (1989)
(World Premiere)
Violet Archer
(b. 1913)
Poems: Inge Israel

Auyuittuq
Winter Sky
Delta
Kluane Glaciers

Harold Wiens (baritone)
Diana Wiens (piano)

Tour de France (1990)
Alfred Fisher
(b. 1942)

William H Street (alto saxophone)
Stéphane Lemelin (piano)

Jour de Marché: Messrs. Ravel et Dreyfuss
Monsieur Le Postmoderne
Carpentras
Le Mignon minime

INTERMISSION

Piano Quartet no. 1,
in G minor, op. 25 (1861)
Johannes Brahms
(1833-1897)

Stéphane Lemelin (piano)
Dianne New (violin)
Michael Bowie (viola)
Tanya Prochazka (violoncello)

Allegro
Intermezzo: Allegro ma non troppo
Andante con molto
Rondo alla Zingarese

PROGRAM NOTES:

Sonata in D for Two Pianos K.448 — Wolfgang Amadeus Mozart

WA Mozart finished his Sonata for two pianos K.448 in November 1781 probably envisaging a possible performance with his pupil Josephine von Auernhammer whose beauty, according to contemporary accounts, seems to have been inversely proportionate to her quite considerable musical talent.

As a matter of fact, Mozart played the premiere performance with Josephine on November 23, 1781 in the Auernhammer residence in Vienna.

Like a number of other works in the key of D-major (e.g. the piano sonatas K.284 and K.311) this work emphasizes, in a most positive way, the concertante style of the *galant* period so obvious in many of Mozart's more occasional compositions like some of the divertimenti and cassations. Virtuosity plays an important role in the corner movements and is exploited with ingenuity and superb compositional skill. The formal structures of all three movements are quite conventional: the first two movements follow the Sonata Movement form, the last the Rondo-Sonata form.

The focus on brilliant, virtuosic passage-work plus a few other ingredients of showmanship do not necessarily imply negative connotations. The joyful response this very popular work with its intricate intertwining of two equally treated piano parts usually evokes in a receptive audience testifies to this fact. It is interesting to note that in a publisher's advertisement of the time (1792) reference is made to the Sonata K.448 as being for "2 clavicemb." (2 harpsichords). This shows that both the harpsichord and the piano were similarly used at that time, although the latter rather quickly took over as the major medium for keyboard music in the private realm as well as in public. It further testifies to the, at that time (and much more so earlier), existing ambiguity as to which type of keyboard instrument was to be a legitimate performance vehicle for the keyboard music of the time. Although our modern pianos certainly have less transparency and built-in articulative characteristics than the fortepianos of Mozart's time, they serve us well with many other qualities lacking in those older types of instruments. It seems that when music itself is of high quality and performed well it will transcend possible limitations of the various performance media. The joy radiating from Mozart's music leaves behind all the controversial pros and cons accompanying the present day discussions within the period-instrument movement.

(Helmut Brauss)

Northern Journey

Violet Archer
Poems by Inge Israel

The set consists of four dramatic and contrasting *tableaux* inspired by the poet's visit to places in the Canadian Yukon and Northwest Territories. The composer has sought to capture and convey in music the intense drama expressed in these poems. The fourth poem, which at first refers to a scene of frustration and suffering in hell in the Inferno in Dante's *Divine Comedy,* ends triumphantly, realising a sense of the inevitable resulting from each song's evolution and interconnection.

1. AUYUITTUQ, a place in the Northwest Territories
2. WINTER SKY
3. DELTA, in northern Manitoba
4. KLUANE GLACIERS, in the Yukon

(Violet Archer)

Auyuittuq

We felt the Ice Age linger
knew it could start again
under weak suns

saw the white-lipped horizon
of a world
that had never been young

then arctic cotton seduced
with fluffy softness
purple saxifrage kindled
ice crystals and we breathed
warm guilt into the cold air
till the illusion became complete
and self-sustaining

but this is where Goddess Earth
was bedded by Odin
who still roars mockery
across the glaciers

where narwhals turn
a simple tooth into a sword
and loons burst into maniacal laughter

even the ice groans.

Winter Sky

We laid offerings of silence
at one another's feet
then stumbled over them
your eyes were desperate
eloquent prisoners
and the moon
a forbidden apple
tasted and hurled back
to the black tree of night
bereft of birds
stretching to infinity
hung with crowns
of glinting thorns

all at once the arctic wind
stopped time
careful not to ruffle
wafting wings
or quench flaming feet
and allowed the Aurora
to dance.

Delta

The barest touch of hands
or pressure of elbows
and instantly we had the taste
of forest fires in our throats
as do the whistling swans
whom it spurs on to this oasis
where they pluck
preludial sky-strings
and only then descend
in majestic garlands

we saw smoke rise
felt but did not see the raging
flames envelop stoic spruce
their every needle erect
till the last crumbling moment
the same moment that liberates
the jack pine cone
after years of waiting
for chastity to melt
in the heat of a blaze
so it can open at last
and lick dry lips

in flayed fields left behind
under unmelting skies
sand-coloured tumbleweed
flung itself
into a delirious fertility romp.

Kluane Glaciers

Some crawl to their death
others gallop
- surging waves
  across arid valleys

you came down standing tall

but all who descend
abandon hope

like Dante's Ugolino
they pass over their progeny
unable to feed on them
with his choked voice
they cry their penitence
but there is no confessor
to hear them

victims, not of the devil
but of their own passions
of the spirit within
the hell on earth
the life that is incessant dying
the effort of stretching
the present to infinity
of pausing at the apex
of existence - the split second
after the last step of the climb
that spells finality

... and resurrection.

Tour de France

Alfred Fisher

There really was a Tour de France. In early autumn of '89 I whetted my lifelong fascination for things French by motoring from Flanders to Provence. Such an adventure, gratifying though it was, proved to be more inflammatory than satisfying. I decided to write this little piece for saxophone and piano and offer it to myself as consolation for leaving and in anticipation of returning.

Tour de France continued

Though invented by a Belgian and developed by Americans to the status of a "folk instrument," it is the French who have accorded the saxophone "legitimacy" as an instrument for "serious" musical expression. Each of the four movements abstracts, at some level, a "French" point of reference. They ought not to be "explained," both because such references are not essential to either the structure or comprehension of the music and because, quite simply, I would not want to compromise the *goût* of my own music.

Suffice it to say that Movement I is a bit of *espièglerie* with a razor edge. Movement II is a spoof of less acerbic intentions (this too is "French") playing the honoured, inexhaustible tradition of intellectual tribalism. Movement IV brings the piece to a truncated, breathless (figuratively and literally) conclusion, sealing the piece absolutely from even the suggestion of non-Gallic pretensions of symmetry. Movement III, however, is mine, Wholly mine. Carpentras is a place. It is surrounded by lyrical hills covered in myrrh and lavender. It encompasses history. I will not forget Carpentras.

(Alfred Fisher)

Piano Quartet No. 1, G minor, op. 25 — Johannes Brahms

A first draft of this Piano Quartet was rehearsed in 1859, when Brahms was twenty-six years old. The qualities to be expected of a young man of that age are all to be found in the work--searching, enthusiasm, vigour--but so too are the harrowing results of Brahms's relationship with Clara Schumann.

Revisions to this Quartet were completed in 1861 and the work was among those chosen to launch the young composer on his first visit to Vienna in September 1862 (he was to settle there the following year). After a private performance by Brahms and members of the Hellmesberger String Quartet, the Piano Quartet was repeated publicly by the same performers in November, and immediately awakened interest in the composer. The interest did not amount to universal acceptance of the Quartet but at least one publisher approached Brahms. The work was eventually published by Simrock in Bonn early in 1863 and became one of the most popular pieces amongst Brahms's chamber music output.

A recurring contemporary criticism points to an overabundance of themes in the first, sonata-allegro, movement. But certainly Schubert would have appreciated the Brahms's exuberant wealth of material, and more to the point perhaps is Tovey's description of the first movement as a "most original and impressive tragic composition". The mood is set by the first theme, characterized by unusually extended phrase lengths. The second main theme is approached by a transition that the composer's friendly critic, Joseph Joachim, had found "positively painful", but in an earlier version surely? The 'cello introduces an idea that eventually evolves into this second theme, played by the violin and viola in unison, *'molto espressivo'*, (Mention of the instrumentation reminds us of the

Piano Quartet No. 1, G minor, op. 25 continued

great variety of colour achieved here and of the close relationship between the tone of the instruments and the musical ideas.) There follows a boisterous, warm, peasant-like melody, reminiscent of German folk song, with a "bagpipe drone" bass. The exposition of the thematic material is stated once only: the customary repetition of this section of a first movement is not indicated and the Exposition dovetails neatly into the Development. It is in the subsequent Recapitulation that we appreciate the aptness of Tovey's epithet "tragic". Themes heard in the Exposition as triumphant or tender are dramatically transformed into tragedy and pathos, the expressive transformation being achieved by changes from major to minor modes, the choice of differently 'coloured' keys, and once again the subtle selection of appropriate instrumental timbres.

The Intermezzo is a large Scherzo and Trio but in this case not the type of scherzo that would conventionally provide a contrast in mood with the following slow movement. In fact this highly original piece is tender, pathetic, and mysterious since it "seems set in a half light" (HC Colles). Much of this atmosphere is again created by instrumental colour, notably that of the muted violin. (This is one of Brahms's typical movements: however much of the manner of this Piano Quartet the composer chose to discard in the course of his career, this type of piece reappears time and time again.)

The third movement, *Andante,* is a large scale A B A construction. The first theme, lyrical and placid, gives no indication of the exuberance to come. We notice again in this first section Brahms's delight in restating thematic material with varied instrumentation. The B section, the point to which the first has been working, is a great contrast: a sparkling "military" episode, albeit a march in triple meter. The brilliance of the instrumentation and the judicious balancing of piano and strings in an almost orchestral style contribute to the excitement. A most eloquent quietening leads to a return of the first section material.

Joseph Joachim was "shocked" by the last movement. True, it is a rather rowdy piece, making use of sectional, dance-like forms in contrast to the organically conceived previous movements. It is in fact the first occasion on which Brahms introduced into a larger work the energetic rhythms of the refugee Gypsy bands that he had heard in his home town of Hamburg. (The composer's collection of *Hungarian Dances* had begun to appear in 1852.) In shape, the movement is a Rondo with five distinct melodies, and the exuberance of the dance is quieted momentarily by the aptly timed appearance of the fifth theme, a gloriously rhapsodic, *cantabile* duet for 'cello and viola. But what makes this Hungarian Rondo unlike any other in Brahms's output is the inclusion of a lengthy cadenza for all the instruments. A cadenza is an unusual feature in chamber music, but here it fulfills the task of relieving the almost mechanically sectional character of the movement, gathering up all the themes of the Rondo and combining them in a contrastingly rich contrapuntal texture. After this lengthy digression, the dance resumes and the movement rushes to a riotous conclusion.

(Michael Bowie)

Selections from tonight's concert are being recorded by the CBC for broadcast on *Arts National,* heard between 8:00 and 10:00 pm weeknights on CBC Stereo 90.9 and on *Sunday Arts,* heard between 6:00 and 8:30 am on CBC 740. These works will also be heard on a future broadcast of *Alberta In Concert,* aired Sunday evenings at 8:05 pm on CBC Stereo 90.9.

The next concert in the 1991-92 ENCOUNTERS series will take place on Saturday, December 7, 1991 at 8 pm in Convocation Hall.

Program and performers:

WA Mozart: *Piano Trio in D minor, K.442,* Richard Troger, fortepiano; Nienke Klaver, baroque violin; Colin Ryan, baroque violoncello.

David Baker: *Sonata for Tuba and String Quartet,* Scott Whetham, tuba; Norman Nelson, violin; Roxanne Whetham, violin; Evan Verchomin, viola; Tanya Prochazka, violoncello.

Ludwig van Beethoven: *Sonata in Eb major, op. 81a, "Les Adieux",* Helmut Brauss, piano.

Ned Rorem: *Trio,* Shelley Younge, flute; Tanya Prochazka, violoncello; Roger Admiral, piano.

Stay informed! The Department of Music's newsletter **In Tune** *Words on Music* contains concert and events listings as well as informative articles about the activities of our students, staff and alumni. Pick up your copy from the racks outside of Convocation Hall or call the Department of Music at 492-3263 and arrange to have **In Tune** mailed to your home.

UPCOMING EVENTS:

Fri., October 11, 1991 at 8 pm Convocation Hall Tickets: $7 & $5	**Faculty Recital: William H Street, saxophonist** with Alexandra Munn, pianist and Geoff Whittall, marimbist. Program will include works by Desenclos, Lauba, Forsyth, Yuyama, Sandroff and Bach.
Wed., October 16, 1991 12:10 to 12:50 pm Convocation Hall Free Admission	**Visiting Artist: Krista Buckland, violinist** with Lydia Wong, pianist. Krista is the 1991 Eckhardt-Gramatté National Music Competition winner. The program will include works by Raum, Robinovitch, Eckhardt-Gramatté and Prokofiev.
Sun., October 20, 1991 at 8 pm Convocation Hall Tickets: $5 & $3	**Academy Strings Concert,** Norman Nelson, director Program: Purcell's *Fantasia no. 10,* Elgar's *Serenade for Strings* and Shostakovich's *Chamber Symphony for Strings, opus 110A.*
October 22 to November 3 Convocation Hall Free Admission	**Tri-BACH Artist-in-Residence: Paul Badura-Skoda** Mr Badura Skoda will present numerous masterclasses and lectures during his stay in the Department of Music. Please consult **In Tune** for a detailed schedule of these events.
Fri., October 25, 1991 at 8 pm Jubilee Auditorium Tickets at BASS outlets	**Tri-BACH Artist-in-Residence: Paul Badura-Skoda** A solo piano recital featuring the Music of Mozart: *Variations on "Ah, vous dirai-je, Maman" in C Major, K.265; Rondo in A Minor, K.511; Sonata in B-flat major, K.333; Fantasy in C minor, K.475;* and *Sonata in C minor, K.457.*
Mon., November 4, 1991 at 8 pm Convocation Hall Free Admission	**Visiting Lecturer: Dr Eva Badura-Skoda** *"The Sound of Fortepianos in the Eighteenth Century"*

For further information please contact the Department of Music general office, 3-82 Fine Arts Bldg. University of Alberta, 492-3263.

A PROGRAM OF MUSIC FOR PIANO DUET

by WOLFGANG AMADEUS MOZART

played by

LILLIAN UPRIGHT and **INA DYKSTRA**

Sunday, October 6, 1991 at 8 pm

Convocation Hall, Arts Building

Program

Department of Music
University of Alberta

PROGRAM

Andante and Variations in G, K 501 (1786)

Sonata in C, K 521 (1787)

Allegro

Andante

Allegretto

INTERMISSION

Sonata in F, K 497 (1786)

Adagio: Allegro di molto

Andante

Allegro

PROGRAM NOTES

Wolfgang Amadeus Mozart, described by Howard Ferguson as "the greatest of all duet writers", probably had his appetite for the genre whetted when he sat between the knees of Johann Christian Bach and the two improvised together. It was shortly after that meeting in London in 1765 that Mozart composed his first sonata for piano duet, K 19d. He was eight years old. This youthful work, only discovered in 1921, was no doubt one he played with his sister, Nannerl, as they toured the palaces of European aristocracy.

The two sonatas to be heard this evening are, on the other hand, works of Mozart's musical maturity. In their extended forms, their intricately interwoven counterpoint, their striking chromaticism, their implications of orchestral and concertante style, and their profoundly expressive slow movements, they rank with Mozart's great orchestral and chamber works of the same period.

The Andante and Variations is a work of delicate refinement whose five variations become cumulatively more elaborate in their decoration. In the concluding coda Mozart returns to the simple naïveté of the opening theme.

Upcoming Events:

Friday, October 11, 1991 at 8 pm - Faculty Recital: William H Street, saxophonist, with Alexandra Munn, pianist, and Brian Jones, percussionist. Program will include works by J Bach, Desenclos, Lauba and Yuyama. Admissions: $7/adults and $5/students & seniors.

Wednesday, October 16 at 12:10 pm, Eckhardt-Gramattè National Music Competition Winner's Tour: Krysta Buckland, violinist, with Lydia Wong, pianist. Program to be announced. Free admission.

Eckhardt-Gramatté Music
Competition Winner's Tour

Krista Buckland, violinist

with

Lydia Wong, pianist

Wednesday, 12:10-12:50 pm
October 16, 1991

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program:

Les Ombres — Elizabeth Raum

Adieu Babylon — Sid Robinovitch

Caprice No. 8 — SC Eckhardt-Gramatté (1899-1974)

Elegie

Sonata No. 2, Opus 94 — Sergei Prokofiev (1891-1953)

Moderato
Presto
Andante
Allegro con brio

PROGRAM NOTES:

Les Ombres was written by Canadian composer Elizabeth Raum for her daughter Erika, a violinist, and her friend Rachel. It is a one-movement work, written in a neo-romantic style, based on a theme first heard in the opening bars of the piano. This theme is transformed throughout the piece; the use of different shades of light and dark brings a variety of meanings to the theme, hence the title, *Les Ombres,* which is the French word for "shadow". The ensemble writing is compact and well-balanced, and Mrs Raum chooses to remain within a clear tonal center making this work solid and clear to understand upon the first listening. Mrs Raum is currently living and writing in Regina, Saskatchewan.

Program Notes continued

Adieu Babylon is the piece commissioned written for the 1991 E-Gré Competition. It was written by Manitoba-native composer Sid Robinovitch during the month of February, 1991, during the heat of the Persian Gulf War, and was completed after the final land invasion of Kuwait. Since Iraq is the site of ancient Babylon, the music has a characteristic middle-eastern quality. It is intended as a lament for all those who have suffered in that area both in ancient and modern times. Hence, it is prefaced by a quote from Psalm 137: "By the Waters of Babylon, where we sat down and wept". These sections of music are juxtaposed by 20th-century sounds depicting airplanes, the dropping, and exploding of missiles.

Robinovitch is presently residing in Winnipeg. He has been commissioned to write for such groups as the Elmer Isler Singers, Manitoba Chamber Orchestra, Winnipeg Philharmonic Choir and the Winnipeg Symphony Orchestra. He is a member of the Canadian League of Composers and president of the Manitoba Composers Association.

Sophie-Carmen Eckhardt-Gramatté was a composer/violinist/pianist who moved from Vienna to Winnipeg, Canada, in 1953. Previous to this move she performed throughout Europe as a violinist and pianist, frequently playing her own compositions. These compositions, including the *Ten Caprices for Solo Violin,* were often quickly sketched, mostly improvised or created on the instrument and written out later. This *Caprice No. 8* was written in 1925. She later entitled it *Elegie,* being inspired by the drifting snow she saw from the bedside of her dying husband in 1928/29.

In 1949 Prokofiev created the lyrical *Sonata No. 2, Opus 94,* transcribing it from flute to violin with the aid of David Oistrakh. This *Sonata,* though sounding contemporary, remains clear in "classical" form, and retains memorable themes; in other words, inherently Prokofiev. It is in the standard four movement form. The first movement determines the *Sonata's* character by means of its ornamented opening theme and by the graciously lyrical second theme. The second movement, marked Presto, teases with its cross rhythms and Harlequin-like gestures. This is followed by a serene "bluesy" Andante. The finale recalls the optimism of the opening movement in its straightforward connection with its 18th-century classical aesthetics. Hints of Prokofiev's *Peter and the Wolf* creep in at moments, only to be taken over by the opening theme in order to bring this sonata to its roaring final chord.

Notes by Krista Buckland

Krista Buckland

Krista Buckland recently graduated from the University of Toronto winning the Eaton Graduating Scholarship. She has performed as guest soloist with the University of Toronto, Newfoundland, Oakville, York and Scarborough Symphony Orchestras. Krista has also performed extensively in recital with "Triomphe", an ensemble comprised of fellow graduates, who were winners of the CIBC National Competition for Chamber Music. She has participated in several festivals including the Banff, Sarasota and Schleswig-Holstein Music Festivals, working with such artists as Leonard Bernstein, Christoph Ischenbach, Joseph Silverstein and Lorand Fenyves. Krista is currently enrolled in the Artist Diploma at the Royal Conservatory of Music, studying with Lorand Fenyves and touring Europe with the Schleswig-Holstein Kammer-Philharmonic.

Lydia Wong

Pianist Lydia Wong was born in Hong Kong and emigrated to Canada in 1973. She holds a Bachelor of Music degree from the University of Toronto and a Concert Recital Diploma from the Guildhall School of Music and Drama in London, England where she was a scholarship student of Paul Berkowitz for three years. On an international level Lydia made her London debut at Wigmore Hall in 1985. She has performed widely as soloist and chamber musician collaborating with such artists as Moshe Hammer, Denis Brott, Joel Quarrington, Raphael Hillyer, Frans Helmerson and Vladimir Orlov. A frequent visitor to the Banff Centre as both participant and faculty member, Lydia was Faculty Accompanist to the 1988/89 Winter Cycle. She is currently based in Toronto.

The next noon-hour recital will take place on **Wednesday, October 23 at 12:10.** Performers will include organists **Stillman Matheson, Richard Vander Woude** and **Christopher New.** The program will include [Trio] Sonata in G and Toccata and Fugue in D minor (Dorian) by JS Bach. Free admission.

KRISTA BUCKLAND, violin

Krista Buckland of Toronto is the winner of the 1991 Eckhardt-Gramatté Competition for the Performance of Canadian Music held last May in Brandon, Manitoba.

Having begun her violin study in the Suzuki program in Sudbury, Ontario, Krista completed the Bachelor of Music degree at the University of Toronto, winning the Eaton Graduating Scholarship. She is continuing with study in the Artist Diploma Program at the Royal Conservatory of Music with Lorand Fenyves.

She has performed as guest soloist with the University of Toronto, Newfoundland, Oakville, York and Scarborough Symphony Orchestras and was a recent participant in the Schleswig-Holstein Music Festival Orchestra in Germany under Leonard Bernstein, Christoph Eschenbach and Klaus Peter Flor.

Krista is currently undertaking a 15-concert tour across Canada sponsored by the Eckhardt-Gramatté Competition as part of her winner's prize.

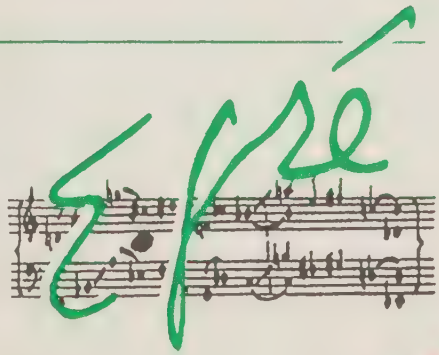
Lydia Wong, piano

Currently residing in Toronto, Lydia Wong was born in Hong Kong and emigrated to Canada in 1973.

She holds a Bachelor of Music degree from the University of Toronto and a Concert Recital diploma from the Guildhall School of Music and Drama in London, England where she was a scholarship student of Paul Berkowitz. On an international level Lydia made her London debut at Wigmore Hall in 1985. A frequent visitor to the Banff Centre as both participant and faculty member, Lydia has performed widely as both soloist and chamber musician.

The E-Gré Competition is held annually at Brandon University, in the city of Brandon, Manitoba, rotating annually between piano, strings and voice.
The 1992 Competition is for piano and will take place from May 1 to 3

Wed., October 16, 1991
12:10 - 12:50 pm
CONVOCATION HALL
ARTS BLDG. U of A



Free Admission

Eckhardt-Gramatté Music Competition Winner's Tour

Krista Buckland, violinist

with

Lydia Wong, pianist

Wednesday, 12:10-12:50 pm
October 16, 1991

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

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Elegie

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Moderato
Presto
Andante
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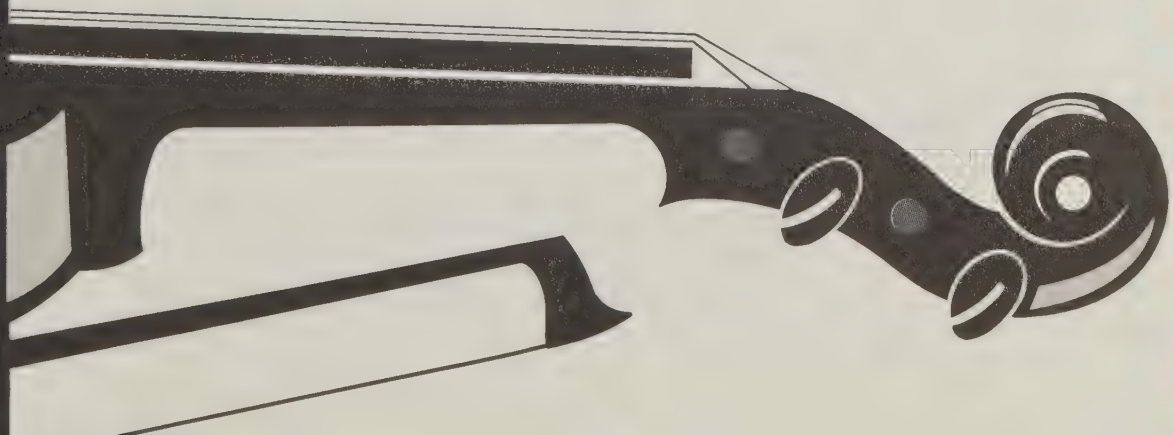
Department of Music
University of Alberta

Academy Strings

Norman Nelson, Conductor

Sunday, October 20, 1991 at 8 pm
Convocation Hall, Arts Building



Programme:

Divertimeto in D, K.205 (1773) **Wolfgang Amadeus Mozart** (1756-1791)

Largo
Allegro
Menuetto
Adagio
Menuetto
Finale: Presto

Serenade for Strings, op. 20 (1892) **Edward Elgar** (1857-1934)

Allegro piacevole
Larghetto
Allegretto

Intermission

Les Illuminations, op. 18 (1939) **Benjamin Britten** (1913-1976)

I. Fanfare
II. Villes
III. a. Phrase
III. b. Antique
IV. Royauté
V. Marine
VI. Interlude
VII. Being Beauteous
VIII. Parade
IX. Départ

Solo Soprano: Debra Ollikkala

Les Illuminations Translations

I. Fanfare

I alone hold the key to this wild parade.

II. Towns

These are towns!
This is a people for whom these illusory
Alleghanys and Lebanons have been
raised up!

Chalets of crystal and wood move on
invisible rails and pulleys.
The ancient craters, encircled by
colossi and vats of copper, roar
melodiously in the fires.

These are towns!

Processions of Mabs in russet,
opaline dresses rise up from the ravines.
Up there, their feet in the cascade
and the brambles, the stags are suckled by Diana.

Suburban Bacchantes sob, and the
moon burns and howls.
Venus enters the caves of the smiths
and the hermits.

These are.....

Groups of belfries sing the ideas of
the peoples.

From castles built of bone comes
unknown music.

These are towns!
These are towns!

The paradise of storms collapses
The savages dance unceasingly,
dance ceaselessly in the Festival of Night.
These are towns!

What kindly arms, what lovely hour will
give me back that region whence come my
slumbers and my slightest movements?

IIIa. Strophe

I have stretched cords from steeple to
steeple; garlands from window to window;
golden chains from star to star,
and I dance.

IIIb. Antique

Graceful son of Pan!

Around your brow crowned with flowerets
and berries, your eyes, precious globes,
move slowly.
Stained with brown dregs, your cheeks
grow hollow.
Your fangs gleam.
Your breast is like a zither, tinglings
run in your golden arms.

Your heart beats in that belly where
the dual sex lies dormant.
Walk forth, by night, gently moving that
thigh, that other thigh and that
left leg.

IV. Royalty

One fine morning, among a gentle people,
a proud man and woman cried out on
the public square:
'My friends, I want her to be queen,
I want her to be queen!'
'I wish to be queen, to be queen!'
She laughed and trembled.
He spoke to his friends of revelation,
of trial concluded.
They swooned against each other.
Indeed, they were kings for a whole
morning, when the scarlet hangings went
up on the houses, and for the whole
afternoon, during which they advanced
towards the palm gardens.

V. Seascape

The chariots of silver and copper,
The prows of steel and silver,
Thrash the foam,
Stir the roots of the brambles,
The streams of the wasteland
And the immense tracks of the ebb-tide
Flow in circles towards the East,
Towards the pillars of the forest,
Towards the piers of the jetty,
Whose corner is battered by whirlpools of light.

VI. Interlude

I alone hold the key to this wild parade.

VII. Being Beauteous

Before a background of snow, a tall
beautiful Being.
Wheezings of death and circles of
muffled music cause this adored body
to rise, to spread and tremble like
a spectre; scarlet and black wounds
break out on the superb flesh.

The true colours of life fuse, dance,
and break loose around the vision,
upon the work space.

And the shudders arise and rumble,
and the frenzied savor these effects
charged with the mortal gasps
and the raucous music which the world
far behind us, casts upon our mother of
beauty, she recoils, she stands erect.

Oh, our bones are reclad with a new
loving body.
O the ashen face, the shield of horsehair,
the arms of crystal! The cannon on
which I must throw myself through the
melee of the trees and the soft breeze!

VIII. Parade

These are downright rogues.
Many have exploited your worlds.
Without wants, and seldom pressed to
set to work their brilliant faculties
and their experience of your consciences.
What mature men!
What mature men!
Their eyes drugged after the fashion
of a summer night, red and black, tricolor
eyes of steel dotted with golden stars;
features deformed, leaden, blemished,
burnt, their wanton hoarse cries!

The cruel bearing of tawdry finery!
There are some young ones!
O the most violent Paradise of
enraged grimaces!
Chinese, Hottentots, gypsies, fools,
hyenas, Molochs, mad old women, sinister
demons--they mix popular and motherly
tricks with beastial poses and caresses.

They would interpret new plays and
'good girl' songs.
Master jugglers, they transform place
and people and make use of
magnetic comedy.
I alone hold the key
to this wild parade!

IX. Departure

Enough seen.
The vision was met in all its tunes.
Enough had.
Murmurs of the towns, of the night,
and in the sunlight, and always.
Enough known.
The decrees of life.
O Murmurs and Visions!
Departure in new affection and new noise.

Members 1991/92

Norman Nelson, Director

Violin I
Jennifer Bustin
Rebecca Schellenberg
Eva Butler
Jim Cockell
Colin Berg
Greg Bowker
Adrian Dyck
John Calverley
Kim Bertsch
David Jou

Violin II
John Radosh
Sue Innes
Don Zurowski
Natalie Ozipko
Melinda Cook
Betty Chen
Cerry Kawamoto
Laura Grantham

Viola
Murray Vaasjo
Rob Ashworth
Marnie Ozipko

Cello
David Moody
Adele Bosse
Paul Radosh
Kerstin Hassloecher

Bass
Pat Laska
Rob Vandervelde

Department of
Music

Upcoming Events:

Tri-Bach Artist-in-Residence Paul Badura-Skoda will visit the Department of Music from October 22 to November 4. During his stay he will present a series of masterclasses for piano and chamber music, and several lectures and demonstrations of historical instruments . The highlight of his visit will be a solo piano recital at the Jubilee Auditorium on October 25. Please call the Department of Music at 492-3263 for a detailed schedule of events.

Wed., 12:10 pm **October 23, 1991** Convocation Hall Free admission	**Noon-hour Organ Recital with Stillman Matheson, Richard Vander Woude and Christopher New.** Program will include *[Trio] Sonata in G,* and *Toccata and Fugue in D minor (Dorian)* by JS Bach.
Sunday, 1:30 pm **Nov. 3, 1991** Convocation Hall	**Visiting Artist Masterclass: Frederick L Hemke, saxophonist.** Co-sponsored by the Department of Music and Alberta College Conservatory of Music.
Friday, 8 pm **Nov. 8, 1991** Convocation Hall	**Nicholas Arthur Kilburn Memorial Concert with Kaaren Erickson, soprano.** Program: works by Strauss, Copland, Mozart, Wolf, Debussy, and others. Tickets: $7 Adults and $5 Students & Seniors.
Sat., 2-4 pm **Nov. 9, 1991** Convocation Hall	**Nicholas Arthur Kilburn Memorial Masterclass with Kaaren Erickson, soprano.** Free admission.
Friday, 8 pm **Nov. 15, 1991** Convocation Hall	**FACULTY RECITAL: Stéphane Lemelin, pianist.** Part I of a two-part program of piano works of **Maurice Ravel**. Tickets: $7 Adults and $5 Students & Seniors.
Wed., 12:10 pm **Nov.20, 1991** Convocation Hall	**Noon-hour Organ Recital with Marnie Giesbrecht and Joachim Segger.** Program will include an organ duet by Barrie Cabena. Free admission.
Wed., 8 pm **Nov.20, 1991** Convocation Hall	**SYMPHONIC WIND ENSEMBLE CONCERT, William H Street, director.** Tickets: $7 Adults and $5 Students & Seniors.

For more information call the Department of Music 492-3263.

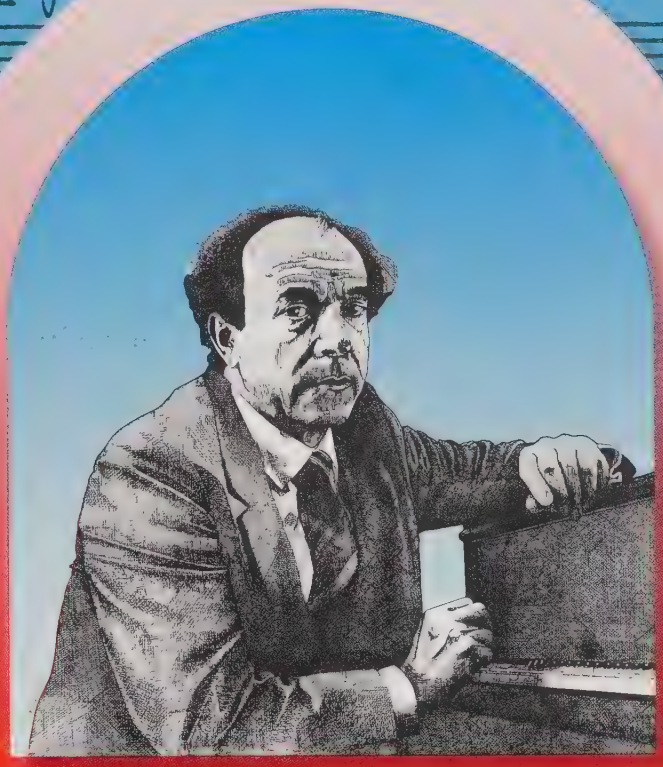
Design: Cindy Bouwe

TRIBACH

ARTIST·IN·RESIDENCE

PAUL BADURA-SKODA

Pianist



TRI BACH
ARTIST-IN-RESIDENCE

The TriBACH Artist-in-Residence program developed from an endowment created by the Bach Tercentenary Foundation to commemorate the successful TriBACH Festival held in Edmonton in 1985. The TriBACH Artist-in-Residence program presents major performing artists and, in the spirit of the original festival, will coincide with anniversaries of great composers whenever possible. As 1991 is a Mozart bicentennial, the focal point of pianist Paul Badura-Skoda's presentations will be the music of Mozart. The Department of Music is especially fortunate to also have eminent scholar, Dr Eva Badura-Skoda, joining us to present a lecture.

PAUL BADURA-SKODA

TriBACH Artist-in-Residence October 22 through November 4, 1991.

World-renowned pianist PAUL BADURA-SKODA was born in Vienna, Austria and received his preliminary music education in his native city. After winning the Austrian Music Competition in 1947, he was granted a scholarship for Edwin Fischer's masterclass in Lucerne, Switzerland. The teaching and spiritual guidance of this eminent musician proved to be a decisive influence on the young artist. He became Fischer's assistant in Lucerne during the ailing maestro's last summers and later continued the tradition of these special masterclasses. To this very day the development of young musicians is a matter of great concern to Badura-Skoda; in addition to conducting masterclasses throughout the world, he holds a distinguished teaching position at the "Hochschule für Music" in Vienna. Badura-Skoda's versatility and profound understanding of music encompasses much more than the pianistic aspect. Though first and foremost a pianist, he also composes and conducts. He writes about the purpose of expanding knowledge of compositional styles and fully understanding the composer's intentions.

EVA BADURA-SKODA

EVA BADURA-SKODA spent most of her childhood in Vienna, Austria, where she attended the Staatliche Akademie für Musik. She studied musicology, philosophy and art history at the Universities of Heidelberg, Vienna and Innsbruck and received her PhD in 1953. Dr Badura-Skoda has co-authored with her husband, Paul Badura-Skoda, "Interpreting Mozart on the Keyboard", a book which has been translated into six languages. The Badura-Skoda's have also collaborated on a book on Bach interpretation. Dr Badura-Skoda has written more than one hundred scholarly articles, published in musicological periodicals and books. As an active member of musicological conferences and symposia, Dr Badura-Skoda has delivered papers and chaired sessions. She has appeared as guest lecturer at numerous universities, conservatories and scholarly institutions around the world.

SCHEDULE OF PUBLIC EVENTS

Tuesday, October 22	Chamber Music Masterclass, 7-10 pm, Convocation Hall
Wednesday, October 23	Piano Masterclass, 1-4 pm, Convocation Hall
Thursday, October 24	Lecture/Demonstration with historical keyboard instruments, 8 pm, Convocation Hall
Friday, October 25	Solo Piano Recital with a performance of works by WA Mozart, 8 pm, Jubilee Auditorium
Saturday, October 26	Chamber Music and Piano Masterclass, 1-4 pm, Convocation Hall
Sunday, October 27	Lecture, 8 pm, Convocation Hall
Monday, October 28	Piano Masterclass, 7-10 pm, Convocation Hall
Saturday, November 2	Chamber Music Masterclass, 7-10 pm, Convocation Hall
Sunday, November 3	Lecture by Eva Badura-Skoda, 8 pm, Convocation Hall
Monday, November 4	Panel Discussion, 7pm, Convocation Hall

Tickets for the October 25th solo piano recital are available at all BASS outlets. All other events are presented free of charge. For information call 492-3263.

Participants for the piano and chamber music masterclasses will be chosen based on the results of a prior audition. All are welcome to audition. For audition application forms please contact the Department of Music, 492-3263.

NOON-HOUR

ORGAN RECITAL

Wednesday, October 23, 1991
12:10 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

PROGRAM

Prelude, Fugue and Chaconne in C Major

Christopher New

Fantasia and Fugue in G Minor, BWV 542

Tammy-Jo Mortensen

[Trio] Sonata VI in G Major, BWV 530

Vivace-Lento-Allegro

Richard Van der Woude

Toccata and Fugue in D Minor (Dorian), BWV 538

Stillman Matheson

Dietrich Buxtehude
(1637-1707)

Johann Sebastian Bach
(1685-1750)

Johann Sebastian Bach

Johann Sebastian Bach

The next concert on this series will feature **Marnie Giesbrecht, organist.** Program will include guest **Joachim Segger** in an organ duet by Barrie Cabena on **Wednesday, November 20, 1991 at 12:10 pm.**

In Tune

Words on Music

NOVEMBER-DECEMBER, 1991

Volume II Number 2

In this issue:

- PROFILE: Regula Qureshi
- Mozart Mania Festival
- Concerts & Events Calendar
- Program Previews
- Nicholas Arthur Kilburn Memorial Concert

and much more!

Department of Music
University of Alberta

Message from the Chair

As I write this in the first week of October we are already beginning to look back and assess our experience with Professor Bruno Nettl, Distinguished Visitor in Ethnomusicology. My impression is that it has been a very successful visit. Attendance has been excellent at almost every lecture and the lectures themselves have been varied, occasionally provocative, and of interest to a wide variety of people. As a result scholars and students from different areas of the campus and community have found themselves in conversation, with Professor Nettl acting as the nucleus and catalyst. Professor Nettl's willingness to spend time with graduate students has been especially gratifying and stimulating. We look forward to a different but equally stimulating time with Paul Badura-Skoda in a few weeks.

The Department had an interesting experience on Saturday the 14th of September. After almost a year of discussion and planning, members of the Department met for a day long retreat to talk about issues facing the Department in the 1990s. With the help of Dr Linda Woodbridge from the Department of English, who acted as moderator and sometimes referee, we were able to replay old themes and and try to identify new ones in what I, at least, think was a very useful exercise. The challenge now will be to assess the many ideas generated in the sessions and use them to guide and influence the future of the Department.

Without students we lose our reason for existence, of course, and we have been encouraged by our enrollment statistics, which have now stabilized for the year. Our BMus enrollment is up 10% from last year. That is good news, but the development that has really generated a good deal of excitement is the doubling of our graduate student population from 19 to 39. It is exciting and stimulating for everyone to have so many new scholars and performers around. The number of students who have been awarded major scholarships is especially noteworthy.

Finally, I want to take this opportunity to announce a new scholarship that has been established in the Department. Mrs Ruth Drew has donated $25,000 to the Department of Music in memory of her parents. As a charter member of the University of Alberta Mixed Chorus, Mrs Drew was especially interested in a suggestion that this donation might be used to establish a scholarship for graduate students in choral conducting. The scholarship will be called The John and Logie Drew Graduate Scholarship in Choral Conducting. We are grateful to Mrs Drew for her generosity and encourage others to consider similar bequests to support the cause of music at the University of Alberta.

Wesley Berg

BMW presents MOZARTMANIA

Mark December 1 -8 on your calendars! Those are the dates of the BMW Mozartmania Festival celebrating the genius of Mozart, who died 200 years ago - on December 5, 1791.

The Edmonton Symphony Society is coordinating a community festival which will include classical music recitals and concerts, ballet and dance, the visual arts, live music in restaurants, and much more. More than thirty organizations and groups are participating, and admission is free for many events.

There's something for everyone during Mozartmania, so be sure to keep the week of the festival free and watch for more details. Festival brochures will be available in November and tickets will be on sale at all BASS outlets. Media sponsors for the Festival include The Edmonton Journal and CBC Radio.

Department of Music faculty and students are presenting several Mozartmania events. Please see *Program Previews* for details.

In Tune:
Words on Music
is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, 492-3263.
Letters to the Editor are welcome.
Editor-in-Chief: W Berg. Managing Editor: B Musselman.

Profile: Regula Burckhardt Qureshi

The Person Behind the Name

"Qu-re-shi?" echoed the curious receptionist at the Folkways Archives of the Smithsonian Institution in Washington, D.C.. His face brightened immediately as he recognized the name and, smiling, he said, "Oh! The Qawwali Woman!!"

It was one of those moments in life. A passing comment, from an ordinary conversation, which precipitates unexpected insight into some distant puzzle. The enigma surrounding Regula Burckhardt Qureshi, who is Professor of Ethnomusicology in the Department of Music, is encoded literally in her remarkable name. The mystery also extends far beyond her personality to her profession. Who is she, how did she get to do what she is doing and, lest we not know, what exactly does she do anyway?

Qureshi, or "Q" to her fans, is an ethnomusicologist who studies music in its societal context, or how music-making (theory and performance) and music structures (compositions) result from and change in relation to the domains of subsistence and economy, social organization, ideology and belief system. She is a bimusical performer of European art and South Asian music. Her musical instruments are the cello and the sarangi, which she studied under Leonard Rose at the Curtis Institute of Music in Philadelphia and Hamid Husain in Pakistan, respectively. Qureshi was a cellist with the Saskatoon Symphony Orchestra from 1962-63, and the Edmonton Symphony Orchestra from 1963-70. She also played in several chamber music ensembles in Edmonton from 1963-73. Since 1972, she has performed on the sarangi at numerous solo and chamber recitals as well as lecture recitals in Edmonton, Montreal, New York, Cambridge (MA), Madison, Philadelphia and Chicago.

Qureshi, who commands nine languages (English, French, German, Italian, Urdu, Hindi, Spanish, Latin and Farsi), specialized in Indo-Muslim Sufi music for her Doctor of Philosophy degree. She also holds a Master of Music degree in Musicology and a Master of Arts degree in Germanic Studies. As a scholar, Qureshi researches musical and related socio-cultural events of South Asia, West Asia and ethnic Canada. Her wide-ranging interests also extend to historical ethnomusicology and to the anthropology of music. Her contributions currently include 55 formal paper presentations in North America, Europe and India. Her book on *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali* was published in 1986. She is the co-author of two books, *The Muslim Community in North America*

(1983, with E. Waugh and B. Abu Laban) and *Muslim Families in North America* (1991, with E. Waugh and S. Abu Laban). She has 41 (four in press) articles, book reviews, reports and a recording in such diverse and prestigious publications as *Ethnomusicology, Journal of the American Musicological Society, The New Grove Dictionary of Music and Musicians, Asian Music, Canadian University Music Review, Edebiyat, XIIIth Congress Report of the International Musicological Society, Ethnomusicology and Modern Music History: Festschrift for Bruno Nettl, Proceedings from the First Conference on Canadian Ethnomusicology,* and *Smithsonian Folkways Records*. For her work, Qureshi has received numerous grants and awards, including the Society for Ethnomusicology: Jaap Kunst Prize (1968), the Killam

"Qu-re-shi?" "Oh! The Qawwali Woman!!"

"I first heard her play with the University of Alberta String Quartet, and what I heard was outstanding musicianship."

Foundation Award for Graduate Studies (1972-74), two Shastri Indo-Canadian Institute Fellowships (1974, 85), a U.S. Social Sciences Research Council Doctoral Fellowship (1975), a Secretary of State Multicultural Grant (1991) and many Canadian SSHRCC grants over the years.

Qureshi has been teaching musicology and ethnomusicology courses in the Department since 1982. Her broad teaching experience also includes cello, string techniques, cultural anthropology, women's studies and Urdu for the Departments of Music and Anthropology, the Faculty of Extension, the Faculté Saint-Jean, and the Group for Oriental and African Languages and Area Studies. She is credited with founding anthropology courses at the Faculté Saint-Jean, and world music courses in the Department of Music. In 1988, she was invited to teach a month-long seminar on ethnomusicology at the National Centre for Performing Arts in Bombay, India. Back home, she has supervised master and doctoral students in music and in dance. She has served on examining committees for master and doctoral candidates in music, anthropology, education, dance, comparative literature and nursing. She has examined the works of candidates from as far away as Strasbourg, France, and Cape Town, South Africa.

Qureshi has served on numerous committees and organizations within the Department, the University, and without. In addition to organizing cultural performances by South Asian-Canadian groups from 1974-82, A Symposium on Islam in North America in 1980 and the Music of India Festival from 1985-86, she also worked on the VP Research Task Force on Women in Science, Engineering and Scholarship (WISEST) from 1982-85. She has served as Director of the Kala Bhavan of Alberta (an Association for East Indian Arts) since 1986, the African Music Workshops and Concerts in 1987, and the University of Alberta Shastri Committee since 1988. She has been a Board member of the Shastri Indo-Canadian Institute since 1988, the (American-based) Society for Ethnomusicology from 1988-91, and the Canadian Society for Musical Traditions since 1990. She has served as the Canadian Liason Officer for the International Council for Traditional Music since 1985, and Advisor to the Amir Khusrau Society for America since 1986. She was the Founder and has been Co-Chair of the Ethnomusicology Organization of Canada since 1988.

Regula Anna Burckhardt was born in Basel, Switzerland, to an illustrious family whose famous ancestors included Huldrych Zwingli, the most important reformer in the Swiss Protestant Reformation of the 16th century, and 19th century historian Jacob Burckhardt. Her two grandfathers were theologians, and her father a lawyer and diplomat. Regula thus grew up in an intellectual environment that was moreover rich in amateur music-making:

I grew up singing. People getting together in groups and singing. Singing on holidays. When the class went on a train ride, we sang songs. It always puzzled me when I got to North America and people would say, "Oh, you sing!" Well, everyone sang back home. I'm not a [trained] singer, but I can open my mouth and sing. And I do because I enjoy it.

Formally, she studied piano for seven years before taking up the cello at age 13. After graduating from high school in 1958, she moved to the United States following her father's assignment to Washington, D.C.

People were so far apart. Even walking down the block took quite long, and then you only had passed five houses and seen maybe one person! It was life in the car, and I wasn't used to that.

Life in the Bethesda suburb did not appeal much to her sociable nature, but music schools, where she could play, practice and talk about music with other performers, did. She spent two years at the Curtis Institute before deciding that she wanted to do more than just play the cello. In part, this was because she felt drawn to intellectual pursuits. She also claims that she did not have what it took to be a great cellist. Dr. Anne Burrows, Chair of the Anne Burrows Musical Foundation and a piano teacher at the Alberta College Conservatory of Music, disagrees:

I first heard her play with the University of Alberta String Quartet, and what I heard was outstanding musicianship.

The change came in the form of her husband-to-be, Saleem Qureshi, then a doctoral student in political science at the University of Pennsylvania.

He was from India, and that was something really different! He is a very literary person. His father was a poet.

The first aspect of Indian culture that I encountered through him was poetry. Not poetry in books, but poetry chanted. When he felt a certain way, he would chant a verse. I thought it was singing, but according to Indian culture, it's chanting.

The Qureshis were married in 1959, and after spending a year in Pakistan and India, they immigrated to Canada. While Saleem taught at the Institute of Islamic Studies at McGill University, Regula pursued her Master's degree in German Literature "in order to have something for the rainy days." They moved to Edmonton in 1963. A revisit to India in 1965 convinced her of her need to study Indian music. As she explains:

I was born into one musical culture and married to another. I wanted to harmonize what I was and knew, from my western musical training as a cellist, with Indian music and the people who made it.

She visited a music college, saw a dishevelled man playing a bowed string instrument in a corner, and announced that this was the instrument she wanted to play. Little did she realize at that time, and much to the chagrin of everyone else who knew, she had chosen an instrument that had been used traditionally to accompany courtesan singers and dancers: the famous, or more aptly, infamous Nautch girls.

Regula studied the sarangi for a month in India before taking lessons from herustad , Hamid Husain, in Pakistan:

He taught me this little song, and he taught me how to play notes in the Indian way, by sliding onto them. Instead of "Duh, duh, duh, duh," I had to go, "Duh, du-uh, du-uh, duh." At first that was foreign to me, because these are the things we're taught not to do on the cello! They spend years teaching us not to do those things. But he said, "If you just go 'Duh, duh' there's nothing there." Because of the way he was telling me about it, I could begin to find it beautiful.

I realized it's how people feel about music that really gives it its meaning.

I began to respond to the music, but that didn't mean I could do it. I sounded ghastly. I think a lot of people really suffered, hearing me practice.

Back in Edmonton, she continued studying under Mrs Wasantha Paranjape, an accomplished amateur singer from Maharashtra. In 1967, Regula met an anthropologist from India who showed her that:

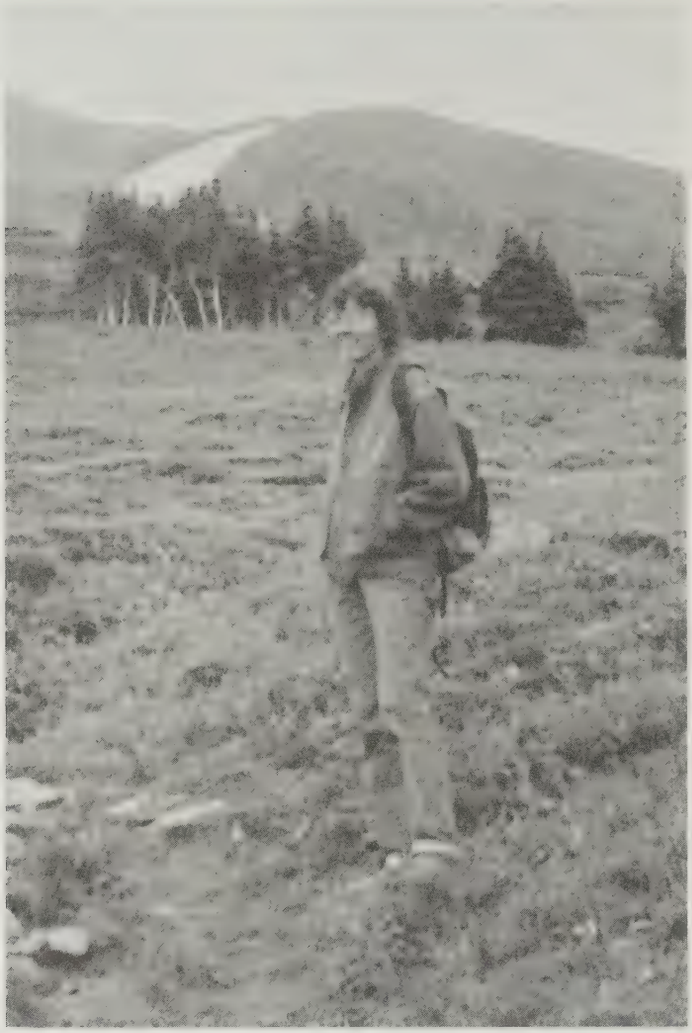
Anthropology was the discipline for handling cultural differences in some kind of intellectual way. I knew immediately that this was something I needed, that this was something interesting to me. I learned to think in a certain way. I developed a sense of relativity as well as a desire to probe below the surface rather than being satisfied with describing things.

With two young children to look after, Regula took her time in acquiring her post-graduate training at the University of Alberta. She investigated relationships of cello and sarangi playing techniques to Western and Indian art musical styles for her Master's thesis in music (1973). She refined clarity of aim and theoretical rigor under Michael Asch, her anthropology advisor for her PhD dissertation on Sufi music. Meanwhile, she organized monthly house concerts for people to play, sing and listen to Indian music. From 1970-72, she documented the musics of various ethnic communities in Alberta for the Provincial Archives, thus establishing its Ethnic Folk Music Collection. She returned to India for a year in 1975 to conduct fieldwork for her dissertation, which she completed in 1981.

According to Bruno Nettl, a renowned ethnomusicologist at the University of Illinois, Regula Qureshi is widely respected today as one of the leading

"I realize it's how people feel about music that really gives it its meaning."

Regula, Saleem and Mrs Qureshi



scholars of South Asian music in the world. She also ranks among the top ethnomusicologists in Canada. The Chair of the Department, Wesley Berg, notes that students and colleagues alike have benefitted from her vast experience and expertise. Her stature as an international scholar, combined with the interdisciplinary nature of her field, have led to the creation of a graduate program in ethnomusicology, the forging of inter-departmental links on campus, increased opportunities for special funding and, most recently, permission from the University to establish an Institute for Ethnomusicology in the Department. But one is just as likely to be impressed by her remarkable tact and congeniality. As Berg explains:

Even when she is busy, she shows genuine interest in what I do. She is generous with her time and advice. She is warm and open without standing for a lot of nonsense.

Anne Burrows, who has known the Qureshis for 27 years, agrees whole-heartedly and adds:

She has a great sense of humor. She understands not only who she is but also who everyone else is. This gives her insight and an ability to relate to all people. She is a tower of strength to everyone she knows, and is the most wonderful friend a person can have.

Regula Qureshi is currently working on three main projects, all of which have music and the community as their common theme:

Today, there is so much shifting, so much intermixing of people that the sense of community is often lost. It becomes a survival issue. I see the role of music as crucial, or the central medium, because it transcends language. Kinds of sounds allow for sharing. Music articulates what a community is. Music also negotiates the role of individuals within a community.

One project is an extension of her work on Sufi music, which deals in part with the effects of Islamic ideology on music theory. Persian and Urdu treatises on Indian music, dating from the 17th to early 20th centuries, were written largely to rearticulate ancient Indian music theory from a Muslim (ideational, social and musical) perspective. Their expositions of *maqam,* a core concept denoting 'mode' or 'melodic type' in the Arabic-Turkish-Persian speaking areas, can therefore be studied within an historical framework of the changing community. The present focus of this project is on a 19th-century treatise, *Ma'dan-ul Mausiqi.*

A second project investigates the sarangi as an instrument that links a player to a musical community while binding that community together. The goal here is to document the rise and fall of the sarangi, its integration into its contexts of performance, and its effects on the musical idiom.

A third project views western art music as the music of a certain community, and thus examines its well-being from a contextual point of view:

I am concerned that classical music has reached a crisis point in the 20th century. Organizations like the Vancouver Symphony Orchestra are going bankrupt! There are many symptoms that classical musical life is largely misunderstood in today's world. Whose voice is classical music speaking for? Who is listening? Here, I wish to focus on the institution of performance study, from the moment an idea is conceived in the composer's mind to its being written down on paper to the listener's ear.

Regula Qureshi envisions the Department to be at the forefront of an integrated approach to teaching and learning about music.

We do not say that different musics have to be studied in different ways, but we say instead that music has to be studied in ways that are appropriate.

Musical life exists in western Canada. How does each community create its own mu-

sical and social identity? How does one community relate to another? Is it possible to link people from very different classes? I see mutual benefits to a new-fangled, contextual, study of both western and non-western musics. We already have graduate students and faculty members working on several communities in Alberta. The upcoming Institute for Ethnomusicology will serve to enhance and promote such activities further.

An accomplished musician with a bi-musical talent, an international scholar with a proven method for analysing music as performance, a widely-experienced administrator and a wonderfully supportive friend. Suffice it to say then that Regula Burckhardt Qureshi is, in a word, awesome.

Acknowledgements:

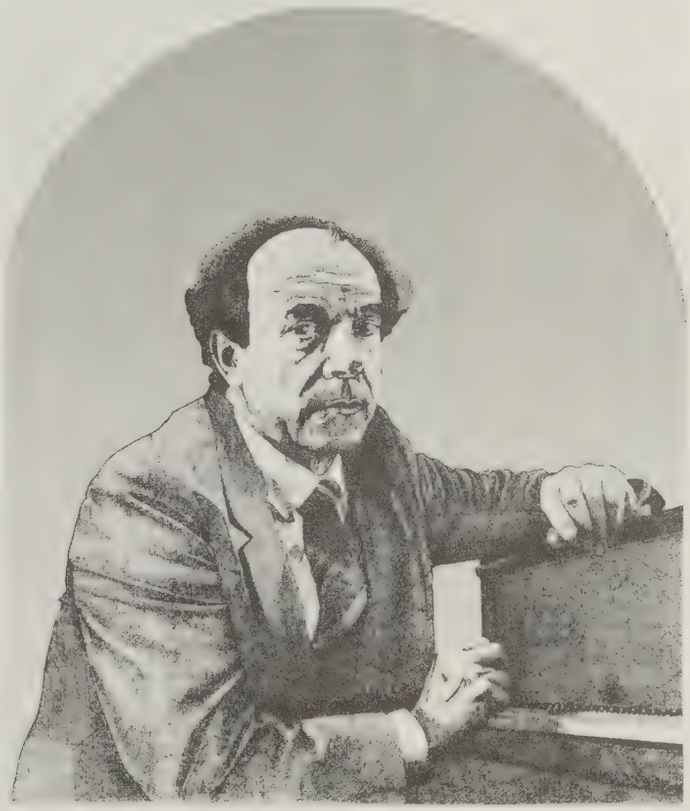
This article was based on information obtained from interviews and informal conversations with Drs. Regula Qureshi, Wesley Berg, Anne Burrows, Bruno Nettl and Saleem Qureshi. The following published interview was also consulted:

Lyon, George W. "'I Want To Do This Work; I Need To Do This Learning' An Interview with Regula Qureshi," Bansuri 5 (1988): 25-31.

by Kenneth Chen

TriBACH Artist-in-Residence PAUL BADURA-SKODA

The **TriBACH Artist-in-Residence Program** was developed from an endowment to the University of Alberta created by the Bach Tercentenary Foundation to commemorate the successful TriBACH Festival held in Edmonton in 1985. The TriBACH Artist-in-Residence program presents major performing artists on a regular basis and, in the spirit of the original festival, will coincide with anniversaries of great composers whenever possible.



Schedule of November Public Events:

Saturday, November 2

Chamber Music Masterclass,
7-10 pm, Convocation Hall

Sunday, November 3

Lecture by Eva Badura-Skoda,
The Sound of Fortepianos in the Eighteenth Century
7 pm, Convocation Hall

Monday, November 4

Panel discussion with Paul Badura-Skoda, Eva Badura-Skoda and guests.
7 pm Convocation Hall

These events are presented free of charge and all are welcome to attend.

Faculty Activities

Marnie Giesbrecht played an organ recital at Calgary's Hope Lutheran Church on October 4. Dr Giesbrecht and DMus candidate Joachim Segger collaborated in presenting a one-day workshop for church organists follwed by a hymn festival on October 5. Dr Giesbrecht performs two concertos for organ, strings and timpani by J Kloppers and F Poulenc, November 2 at West End Christian Reformed Church in Edmonton. . . **Leonard Ratzlaff** presented a workshop entitled "What every Band Director should know about Choral Conducting" at the Alberta Music Conference in Red Deer in October. The Richard Eaton Singers, directed by Leonard Ratzlaff, gave an evening performance at the Conference, and recently sang at a benefit concert for the Alberta Youth Choir in Edmonton. . . **Violet Archer** has had an article devoted to the composition of music for young people published in the newsletters of the Canadian Federation of Music Teachers' Association and the Alberta Registered Music Teachers' Association. In the article she calls for Canadian composers to devote at least some of their time to the composition of such music so that children will be exposed to 20th century idioms at an early stage of their development. Several pieces written by Dr Archer for various combination of instruments played by young children will be published by Gordon V Thompson, and by Alberta Keys Music Publishing Co. Ltd. of Calgary. A book entitled *Violet Archer A Bio-Bibliography* has been written by Linda Hartwig and will be published by Greenwood Press in November of this year. On September 17, Dr Archer enjoyed a performance of her work, *Divertimento for Piano and String Orchestra,* by the Manitoba Chamber Orchestra. . . **Stéphane Lemelin** will be performing with the Edmonton Symphony Orchestra on December 5 under the direction of Uri Mayer. This all-Mozart program is part of the MozartMania Festival. . . The recital venue in the Irene Besse Keyboard store, which opened in Edmonton during October, was named Lejano Hall in honour of **Ernesto Lejano.**

New Staff Appointment

Chris Helman

Commencing 15 August, Chris Helman joined the support staff of the Department of Music as Electronics Technician. Chris replaces Garth Hobden who, after ten years of service with the Department, is now pursuing a free-lance career as a composer and recording engineer. Garth will continue to teach the Department's Electroacoustic Music course as a sessional instructor. Chris studied music at the University of Alberta and also at the Banff School of Fine Arts and is active in the community as a performer and composer. He brings a wealth of experience to the position having worked with Garth for a number of years prior to this appointment. Welcome Chris.

Concert Choir presents.....

An Evening of Music

Dinner and entertainment at the Faculty Club

November 16, 1991
Champagne 6:30
Dinner 7:30

Proceeds from **AN EVENING OF MUSIC** will assist in the Concert Choir tour to south-western Ontario in May 1992.

Tickets $50. per person (a tax receipt for $27 is available upon request)

For tickets or information, please call 479-5357 or 492-2384.

Faculty Recital Series 1991-92

Upcoming programs:

Stéphane Lemelin, pianist
Part I: November 15 at 8 pm
in Convocation Hall
Program of the piano works of Maurice Ravel:
Pavane pour une Infante défunte
Menuet sur le nom de Haydn
Valses nobles et sentimentales
Sonatine
Gaspard de la nuit

Marnie Giesbrecht, organist
with guest Joachim Segger
November 20 at 12:10 pm
in Convocation Hall
Program will include:
JS Bach *Passacaglia in C minor, BWV 582*
Barrie Cabena *Variations on an original theme (organ duet)*

Richard Troeger, fortepiano
with guest Peter Visentin, violinist, from the University of Lethbridge
November 22 at 8 pm
in Convocation Hall
Program:
WA Mozart *Sonata in A major, K.526*
F Schubert *Sonata in D major, op. posth.137, No. 1*
L van Beethoven *Sonata in D major, op. 12, No. 1*
F Haydn *Sonata in E-flat (Hob.XVI:49; Landon 59)*

Stéphane Lemelin, pianist
Part II: November 29 at 8 pm
in Convocation Hall
Program of the piano works of Maurice Ravel
Menuet antique
À la manière de Chabrier
À la manière de Borodine
Miroirs
Jeux d'eau
Le Tombeau de Couperin

Details for the following Faculty Recitals will be included in the next two issues of In Tune:

Debra Ollikkala, soprano
January 31, 1992
with Stéphane Lemelin, pianist

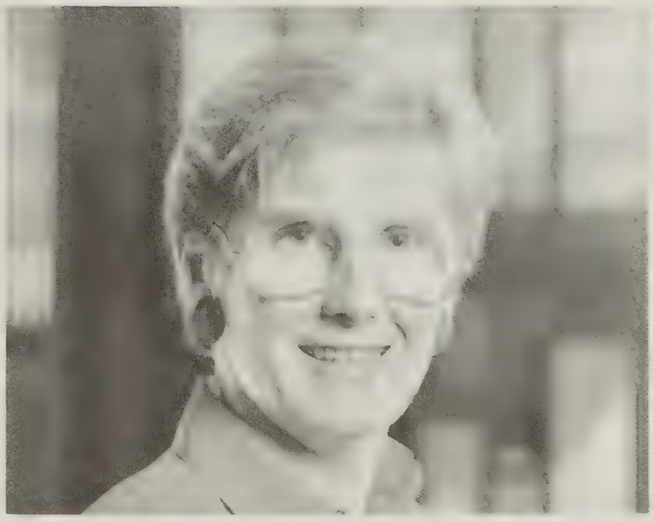
Helmut Brauss, pianist
February 9, 1992
(Please note new date for this recital)

Marnie Giesbrecht, organist
February 12, 1992

Richard Troeger, harpsichord
March 15, 1992
This concert will debut the Department of Music's new harpsichord

Stéphane Lemelin

Richard Troeger



Marnie Giesbrecht

November 1991

Concerts & Events

Nicholas Arthur
KILBURN
MEMORIAL CONCERT SERIES

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2 7:00pm -10pm Paul Badura-Skoda: Chamber Music Masterclass Convocation Hall
					TriBACH Artist-in-Residence: Paul Badura-Skoda	
3 1:30pm Visiting Artist Masterclass: F Hemke, saxophonist 7:00pm Lecture: Eva Badura-Skoda Convocation Hall	4 7:00pm Panel Discussion: Paul & Eva Badura-Skoda & guests Convocation Hall	5	6	7	8 8:00pm NA Kilburn Memorial Concert: Kaaren Erickson, soprano, in Convocation Hall	9 2:00pm NA Kilburn Masterclass: Kaaren Erickson, soprano Convocation Hall
TriBACH Artist-in-Residence: Paul Badura-Skoda						
10	11 Remembrance Day University buildings closed.	12	13	14	15 8:00pm Faculty Recital: Stephane Lemelin, pianist Part I Convocation Hall	16
17	18	19	20 12:00pm Organ Recital-Marnie Giesbrecht & Joachim Segger 8:00pm Symphonic Wind Ensemble, William Street, director Convocation Hall	21	22 8:00pm Faculty Recital: Richard Troeger, forte piano and guest Peter Visentin, violin in Convocation Hall	23
CANADA MUSIC WEEK						
24 8:00pm University Symphony Orchestra Concert, Norman Nelson, director in Convocation Hall	25	26	27	28	29 8:00pm Faculty Recital: Stephane Lemelin, pianist Part II Convocation Hall	30 8:00pm Opera Workshop class performance Convocation Hall

December 1991

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 3:00pm Concert Band, WH Street, director Convocation Hall 3:00pm Madrigal Singers with the Alberta Baroque Ensemble Robertson-Wesley United Church	2 8:00pm Stage Bands I & II, N Corlett, R Baril, directors In Convocation Hall	3	4 12:00pm Noon-Hour Organ Recital with T Olford & S Matheson in Convocation Hall	5 8:00pm Stephane Lemelin with ESO at Jubilee Auditorium	6	7 8:00pm ENCOUNTERS II Concert in Convocation Hall
MOZART MANIA Festival						
8 8:00pm Madrigal Singers & Concert Choir perform with the ESO & ProCoro, at the Jubilee Auditorium	9 5:30pm Chamber Music Concert, Student ensembles in Convocation Hall	10 8:00pm Graduate Composers' Concert in Convocation Hall	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25 Christmas	26 Boxing Day	27 University buildings closed.	28
29	30	31				

BMW PRESENTS
Mozart Mania
1791 - 1991 Celebrating 200 Years of Genius

Encounters II

Saturday, 8 pm
December 7, 1991
in Convocation Hall

Program:

Wolfgang Amadeus Mozart
Piano Trio in D minor, K.442
Richard Troeger, fortepiano
Nienke Klaver, baroque violin
Colin Ryan, baroque violoncello

David Baker
Sonata for Tuba & String Quartet
Scott Whetham, tuba
Norman Nelson & Roxanne Whetham, violins
Evan Verchomin, viola
Tanya Prochazka, violoncello

Ludwig van Beethoven
Sonata in E-flat major, op. 81a, "Les adieux"
Helmut Brauss, piano

Ned Rorem
Trio
Shelley Younge, flute
Tanya Prochazka, violoncello
Roger Admiral, piano

Note: The dates for the final two concerts of the Encounters series have been changed:

ENCOUNTERS III
Sunday, January 19, 1992
8 pm in Convocation Hall

ENCOUNTERS IV
Sunday, March 22, 1992
8 pm in Convocation Hall

Visiting Artist Frederick L Hemke

During his visit to Edmonton, Dr Hemke will conduct a masterclass at Convocation Hall beginning at 1:30 pm on Sunday, November 3. Admission is free and all are welcome to attend.

A distinguished saxophone virtuoso and professor of music at Northwestern University, Dr Hemke is chairman of the Department of wind and percussion instruments at Northwestern University.

A graduate of the University of Wisconsin and Eastman School of Music, Dr Hemke was a student of Marcel Mule at the National Conservatory of Music in Paris where he became the first American to win first prize in saxophone.

He is the author of *Teacher's Guide to the Saxophone* and a comprehensive listing of available saxophone literature, published by the Selmer Corporation. He has performed on numerous RCA recordings of the Chicago Symphony Orchestra and has issued two other solo recordings, *The American Saxophone* and *Music for Tenor Saxophone* on the BR label.

Dr Hemke has made thousands of appearances as soloist with major university and high school bands in the United States and is known throughout the world as saxophone lecturer and recitalist. He recently toured Europe and North America as soloist with the Stockholm Philharmonic Orchestra.

Dr Hemke's masterclass is co-sponsored by the University of Alberta Department of Music and the Alberta College Conservatory of Music.

Ethnomusicology News

September has been an exciting month for professors, students and members of the public interested in exploring the music of the world. Under the expert guidance and direction of Dr Bruno Nettl, Professor of Ethnomusicology at the University of Indiana and world leader in ethnomusicological research, we have ventured on a "tiki tour" of the music of other cultures, broadening our insights into the Western Impact on World Music, Blackfoot Indian Music, and the Music of Iran (Persian Music).

Dr Nettl led a spirited inter-disciplinary colloquium on Ethnomusicology, Music and the Community. The discussion was framed with the statement that ethnomusicology encompasses the study of music and dance in a social context. Further, depending on the discipline area, these contexts vary widely, but they all involve people, groups who produce and consume, think and respond to music. In this general sense, each of these disciplines includes a focus on music in their work, and recognizes that music plays a central role in culture and community, in self-determination, and articulating and negotiating identity.

This colloquium was especially timely since the University of Alberta has just informed us that our proposal for the establishment of an **Institute for Ethnomusicology** has been approved.

So what does the establishment of an Institute for Ethnomusicology mean?

Inter-disciplinary discussions and meetings, research into and the documentation of the diverse musical traditions of Western Canada; furthering communication among the scholarly and musical community in the field of ethnomusicology, of which our Distinguished Visitor Dr Bruno Nettl, a premier Ethnomusicologist and specialist in a number of diverse musical traditions, is an example; and the sharing of resource materials and information.

The institute will reflect the fundamental inter-disciplinary and community-oriented nature of the field of Ethnomusicology and will provide a focus that can help to shape, advance and create coherence for the development of this important new way to study the world of music. It will create a forum for the exchange of academic as well as musical expertise, and for exploring joint projects involving university colleagues, other researchers, students, as well as members of the music making communities.

Congratulations Dorothy Leonard

In August, 1991 the first Edmonton Heritage Festival Scholarship for Multicultural Research was awarded to Dorothy Leonard for her Master of Music in Ethnomusicology thesis project on the Study of the Cree Round Dance. The adjudication committee was particularly impressed with Dorothy's work because "it reminds us that while immigrant cultures may be fundamental to Canada, there is an even more profoundly Canadian identity which those of us from elsewhere must learn to understand and appreciate". Dorothy is currently teaching and conducting her research in Northern Alberta. Once again, congratulations Dorothy.

Qureshi Collection of Field Recordings

After many years of collecting musical examples, it is with special thanks to the Secretary of State Multiculturalism Directorate and the University/Community Special Projects Fund, and to the work of ethnomusicology graduate student Anthony Olmstead that the invaluable Qureshi Collection of Field Recordings will become accessible to all.

Anthony spent most of his summer dubbing, cataloguing and indexing a major portion of this extensive collection. Approximately 1400 specific musical examples or poetic works have been recorded in a data base that will allow immediate access to the information and makes it possible to identify and locate specific works on the cassettes in the collection.

department of Music

Scholarships and Awards

The Mary Stinson Fund for Piano Accompaniment

Mary Stinson grew up in Indian Head, Saskatchewan, where she played music for silent movies and taught music for four years before her marriage to JE Stinson in 1925. They came to Tofield, Alberta during the depression and she continued to teach music until she was 70 years old. Throughout her married life Mrs Stinson accompanied soloists and choirs in countless recitals and church occasions.

To celebrate her 90th birthday, her four children decided to honor her life-long commitment to music by creating a fund for music students excelling in piano accompaniment. Her children's desire to recognize the familiar as excellent, and to honor it, moved friends and former pupils to donate.

The fund is awarded to third and fourth year Music students who demonstrate superior ability and enthusiasm in the field of piano accompaniment.

The Italian Women's Society Scholarship

Twelve years ago a group of young people from the Church of Santa Maria Goretti decided to form the Italian Women's Society. After organizing a very successful gala evening to mark the opening of the new church hall, the Society decided to donate funds to the University of Alberta for the creation of three scholarships, in dance, academic studies and in music. The music scholarship is given to an outstanding instrumentalist or vocalist who is then invited to perform at the annual Italian Women's Society Gala.

Student and Alumni Activities

Piotr Grella, MMus student in composition, will have several of his compositions performed at two major events, the *Conversatorium* and the *Laboratorium* festivals in Poland. He will also have performances of his works in California and in Edmonton. Mr Grella has also been invited to include his entries in the following biographical publications: *International Who's Who in Music, International Who's Who of Intellectuals, Men of Achievement* and *5,000 Personalities of the World*... DMus student in piano performance, **Joachim Segger** won the prestigious Andrew Stewart Memorial Graduate Prize awarded by the Faculty of Graduate Studies for excellence in research activities... Saxophonist **Michael Spindloe** (BMus 1991) has taken up residence in Saskatoon and will be playing with the Saskatoon Saxophone Quartet as well as teaching privately... **Michael Redshaw** (DMus 1990) was examining in England for the Associated Board of the Royal Schools of Music. He also attended the European Piano Teacher's Conference in London and has been invited to submit an article on piano pedagogy for the EPTA Journal. Michael and **Gregory Marion** (MMus 1991) have jointly opened the Leitton Academy of Musical Studies, specializing in Music Theory, Musicology and Aural Skills... **The University of Alberta Madrigal Singers** will provide the evening's entertainment at the University's annual President's Council Dinner in November... **Richard Williams** (BMus 1982) is living in Victoria, B.C. and is currently employed at Allison Pianos...

Department of Music

Nicholas Arthur Kilburn Memorial Concert Series

This series of annual concerts was organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governers, by his sons the late Nicholas Welson and Peter (BA, University of Alberta, 1929). The series, established in 1981, has presented such performers as Jorge Boulet, Elly Ameling, Eugene Istomin, Maureen Forrester, Marek Jablonsky, Shura Cherkassky, The York Winds and the Vancouver Chamber Choir. The 1991 concert will take place on November 8 at 8 pm with soprano Kaaren Erickson. Ms Erickson's presence here tonight was made possible by the generosity of the Kilburn family.
Tickets are $7 for Adults and $5 for Students and Seniors. A special discounted rate is available for music teachers and their students who are plaaning to attend as a group.

Kaaren Erickson, Soprano

American soprano **Kaaren Erickson** has rapidly established herself as one of the most sought after artists on the concert and operatic stages. A protégée of baritone Martial Singher, Ms Erickson scored a major triumph when she won first prize at the prestigious Munich International Competition in 1982.

In December 1985, Ms Erickson made her highly successful Metropolitan Opera debut as Susanna in a new production of *Le Nozze di Figaro* followed in May by her critically acclaimed Carnegie Hall debut with the Minnesota Orchestra under Neville Marriner, singing Strauss's *Four Last Songs*.

Highlights of Ms Erickson's 1989-90 season included the new production of *Don Giovanni* and Strauss's *Die Frau ohne Schatten* at the Met. Her appearances in Wagner's *Das Rheingold* and *Götterdämmerung* at the Metropolitan Opera were later broadcast over PBS. She was also heard in Mahler's *Symphony No. 8* at the Blossom Festival, and in concerts at New York's 92nd Street Y.

In the 1990-91 season Ms Erickson was engaged by the Met in *Marriage of Figaro* and performances of *Parsifal.* She also performed *La Traviata* with the Fort Wayne Philharmonic, *Elijah* at the Waterloo festival, Beethoven's *Symphony No. 9* with the Florida Symphony, Strauss's *Four Last Songs* with the Milwaukee Symphony, *Messiah* with the Charlotte Oratorio Society and Mahler's *Symphony No. 8* with the Vancouver Bach Society.

Past seasons have included returns to the Metropolitan Opera singing Blanche in Poulenc's *Dialogue of the Carmelites,* at the 92nd Street Y in Purcell's *Fairie Queen* and Mahler's *Symphony No. 8* at the Ravinia Festival.

Ms Erickson has also been heard with such opera companies as the San Francisco Opera, Houston Grand Opera, Seattle Opera, New York City Opera, the Nice Opera, the Munich State Opera, the German Opera of Berlin and the Hamburg State Opera, to name a few.

Kaaren Erickson

Equally at home on the concert stage, Ms Erickson has appeared as soloist with the Minnesota Orchestra, the Cleveland Orchestra, the National Symphony, the Budapest Philharmonic, the Symphony Orchestras of Houston, Atlanta, Baltimore, Dallas, San Francisco, Northwest Indiana, Springfield, Santa Barbara and Oakland, not to mention the Los Angeles Master Chorale, the Handel and Haydn Society of Boston and the German Bach Soloists in Munich.

Her festival appearances have included Wolftrap, Aspen, Mostly Mozart, Blossom and the Seattle Opera's Summer Music Festival.

See *Program Previews* for concert program details.

Canada Music Week November 17 to 24, 1991

Every year the third week in November is set aside by the Canadian Federation of Music Teachers' Association (CFMTA) for public performances of music by Canadian composers. From early and important beginnings, this great project has become very important throughout Canada. In recent years there has been participation in Canada Music Week by the music departments of many Canadian universities.

Music teachers have a wide repertoire of music from early to advanced grades from which to select works for their students to learn including piano, orchestral instruments and voice. The purpose of this project is to make Canadian music widely known.

A national competition for very young and older composers is sponsored annually by Canada Music Week. The winners, who first compete provincially, go on to the national finals. An excerpt from the winning composition is published in the CFMTA Canada Music Week newsletter the following year.

In 1957, Violet Isfeldt, then president of the CFMTA, brought forth the idea of establishing an annual week of public performances of music by Canadian composers by young and older students of music teachers across Canada. What better way could there be of making our music known to music teachers, their students and the general public?

Some of the individuals who have supported this idea since the 1940s are Dr Lyell Gustin of Saskatoon, Dan Cameron of Regina, and Leonard Heaton of Winnipeg, both distinguished piano teachers, and Helen Dahlstrom of Rossland, B.C. who has been Chair of Canada Music Week since 1969.

Here in Edmonton, the Alberta Registered Music Teachers' Association is enthusiastic about the week of Canadian music. Many ARMTA members have made great contributions to. and have been strong supporters of, Canada Music Week, among them Thelma Johannes O'Neill, Lydia Pals, Gladys Odegard, Hazel Burn, Helve Sastok, Betty Phelan and many others.

A very valuable project which has evolved from Canada Music Week is *Contemporary Showcase*, which takes place over one or two days during the week. It is a very concentrated event which has an extensive and graded syllabus for all instruments and voice by living Canadian composers. It is non-competitive and at present occurs during Canada Music Week in Toronto, London, Ottawa and Calgary. We look forward to its taking place in Edmonton during future Canada Music Weeks.

By Violet Archer
Honorary Chair
Canada Music Week,
Edmonton.

The Department of Music students and faculty will be presenting events throughout Canada Music Week. Several noon-hour concerts to be held in the main stairwell of the Fine Arts Building are being planned as well as the following faculty recital:

Wednesday, 12:10 pm
November 20, 1991

Noon-Hour Organ Recital with Marnie Giesbrecht, organist and special guest Joachim Segger.
Program will include JS Bach's *Passacaglia in C minor,* Convocation Hall *BWV 582* and *Variations on an original theme* (organ duet) by Barrie Cabena. Free admission.

The Hammerhead Consort
(a.k.a. The World's Most Dangerous Bartok Ensemble)

Calling themselves The Hammerhead Consort, Department of Music students Corey Hamm, Roger Admiral, Rajat Nigam and Trevor Brandenburg competed in the Canadian Imperial Bank of Commerce National Music Festival last summer. The Hammerhead Consort competed sucessfully at the Kiwanis Festival in Edmonton, won the provincial competition in Red Deer, and in August went on to the national finals in Brandon, Manitoba, where they were honoured with first place in the chamber music category. Other groups in the competition ranged from string quartet and piano trio to a two flute and piano trio and a group consisting of soprano, flute, 'cello and piano.

The repertoire for piano and percussion is not enormous but there are substantial compositions for that genre. In Brandon, the Hammerhead Consort performed Bartok's *Sonata for Two Pianos and Percussion* and Berio's *Linea* for two pianos, vibraphone and marimba. Currently the Consort is preparing for future performances of works by George Crumb, Andre Boucourechliev and Gilles Tremblay. Through Bramwell Tovey, conductor of the Winnipeg Symphony Orchestra and chamber music adjudicator at the national festival, the Consort was put in contact with British percussionist Evelyn Glennie who is compiling a catalogue of music for piano and percussion.

The members of the Hammerhead Consort have committed to working together for the next two years and hopefully persuading other composers to write for this unique combination of instruments. Corey Hamm has begun a MMus degree in piano performance, Roger Admiral is working on a DMus in Piano Performance, and Rajat Nigam and Trevor Brandenburg are both completing their BMus degrees in Applied Music. Congratulations to you all!

The Hammerhead Consort will be performing in Convocation Hall on Sunday, February 2, 1992 at 3 pm.

Photo courtesy of the Edmonton Journal

Program Previews

Saturday, 7-10 pm **November 2, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura-Skoda** Chamber Music Masterclass. Participants will be chosen by prior audition. Free admission.
Sunday, 1:30-3:30 pm **November 3, 1991** Convocation Hall	**Visiting Artist Masterclass: Frederick Hemke, saxophonist** Presented in association with the Alberta College Conservatory of Music. Free admission.
Sunday, 7 pm **November 3, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Dr Eva Badura-Skoda** Lecture titled *The Sound of Fortepianos in the Eighteenth Century.* Free admission.
Monday, 7 pm **November 4, 1991** Convocation Hall	**TriBACH Artist-in-Residence: Paul Badura-Skoda** Panel Discussion with **Eva Badura-Skoda** and guests. Free admission.
Friday, 8 pm **November 8, 1991** Convocation Hall	**Nicholas Arthur Kilburn Memorial Concert: Kaaren Erickson, soprano, pianist Armen Guzelimian.** Program: selected songs by WA Mozart, *Poems by Emily Dickinson* by Aaron Copland, *Poems of Paul Verlaine* by Claude Debussy, *Poems of Edouard Möricke* by Hugo Wolf, and selected songs by Richard Strauss, Gordon Getty and Arthur Farwell. Admission: $7./Adults, $5./Students & Seniors.
Saturday, 2-4 pm **November 9, 1991** Convocation Hall	**Visiting Artist Masterclass: Kaaren Erickson, soprano** Participants are chosen by prior audition. All are welcome to watch the masterclass. Free admission.
Friday, 8 pm **November 15, 1991** Convocation Hall	**Faculty Recital: Stéphane Lemelin, pianist.** Program will feature the piano works of Maurice Ravel including *Valse nobles et sentimentales, Sonatine, Gaspard de la nuit.* Admission: $7./Adults and $5./Students & Seniors.
Wednesday, 12:10 pm **November 20, 1991** Convocation Hall	**Noon-Hour Organ Recital with Marnie Giesbrecht, organist and special guest Joachim Segger.** Program will include JS Bach's *Passacaglia in C minor, BWV 582* and *Variations on an original theme* (organ duet) by Barrie Cabena. Free admission
Wednesday, 8 pm **November 20, 1991** Convocation Hall	**Symphonic Wind Ensemble Concert, William H Street, director** Program to include works by Chance, Hartley, Hennagin and Hindemith. Admission: $5./Adults and $3./Students & Seniors.
Friday, 8 pm **November 22, 1991** Convocation Hall	**Faculty Recital: Richard Troeger, fortepiano with guest Peter Visentin, violin.** Program will include sonatas by Mozart, Schubert, Beethoven and Haydn. Admission: $7./Adults and $5./Students & Seniors.
Sunday, 8 pm **November 24, 1991** Convocation Hall	**University Symphony Orchestra Concert, Norman Nelson, director** Program: Mozart's *Divertimento, K.205,* Elgar's *Serenade* and Britten's *Les Illuminations* which will feature soprano soloist **Debra Ollikkala.** Admission: $5./Adults and $3./Students & Seniors.

Friday, 8 pm **November 29, 1991** Convocation Hall	**Faculty Recital: Stéphane Lemelin, pianist.** Program will feature the piano works of Maurice Ravel including *Miroirs, Jeux d'eau* and *Le Tombeau de Couperin,* among others. Admission: $7./Adults and $5./Students & Seniors.
Saturday, 8 pm **November 30, 1991** Convocation Hall	**Opera Workshop performance, Joseph Fridman, director** Performing excerpts from a variety of popular operas by Mozart, Monteverdi, Rossini, Barber and Tchaikovsky. Admission: $5./Adults and $3./Students & Seniors.
Sunday, 3 pm **December 1, 1991** Convocation Hall	**Concert Band Concert, William H Street, director** Program to include works by: Bennett, Tull and Williams. Admission: $5./Adults and $3./Students & Seniors.
Sunday, 3 pm **December 1, 1991** Robertson-Wesley United Church	**The Madrigal Singers, Leonard Ratzlaff, director** joins the **Alberta Baroque Ensemble** to perform Vivaldi's *Magnificat* and other seasonal music in the Ensemble's annual Christmas Concert. Call the Alberta Baroque Ensemble for tickets: 467-6531 between 9am and 5 pm.
Monday, 8 pm **December 2, 1991** Convocation Hall	**Stage Bands I & II Concert, Neil Corlett & Raymond Baril, directors** Program will include Big Band Jazz by Bob Mintzer, John Fedcock and others. Admission: $5./Adults and $3./Students & Seniors.

BMW PRESENTS Mozart Mania

1791-1991 Celebrating 200 Years of Genius

The following are presented as part of the BMW MOZART MANIA Festival:

Wednesday, 12:10 pm **December 4, 1991** Convocation Hall	**Noon-Hour Organ Recital with Trudy Olford, Stillman Matheson, Tammy-Jo Mortenson and Adrienne Sitko.** Program: Mozart's *Fantasias, K.608, K.594, Andante, K.616* and two *Church Sonatas* for organ and chamber ensemble. Free admission.
Saturday, 8 pm **December 7, 1991** Convocation Hall	**ENCOUNTERS II Concert.** Program: Works by Mozart, Baker, Beethoven and Rorem. Details about the program and performers are contained in the article on page 12. Admission: $7./Adults and $5./Students & Seniors.
Sunday, 8 pm **December 8, 1991** **Jubilee Auditorium**	**The Madrigal Singers** and the **Concert Choir** join **Pro Coro Canada** and the **Edmonton Symphony Orchestra** under the direction of **Uri Mayer** in *A Choral Celebration.* Program: Mozart's *Symphony No.39 in E-flat major, K.543* and *Requiem, K.626.* Tickets: ESO Box Office and BASS outlets.
Monday, 5:30 pm **December 9, 1991** Convocation Hall	**Student Chamber Music Performances.** Students in Music X39 form various ensembles which participate in this public performance as part of their course work. Free admission.
Tuesday, 8 pm **December 10, 1991** Convocation Hall	**Graduate Student Composers' Concert, Alfred Fisher, coordinator** Program: **Michael Coderre's** *Piano Sonata* and *Missing* for woodwind quintet; **Jeff McCune's** *String Quartet* and **Piotr Grella's** *Metaphoria* for piano, *Orion* for Alto Saxophone, *The First February The Last January* for two pianos and saxophone. Free admission.

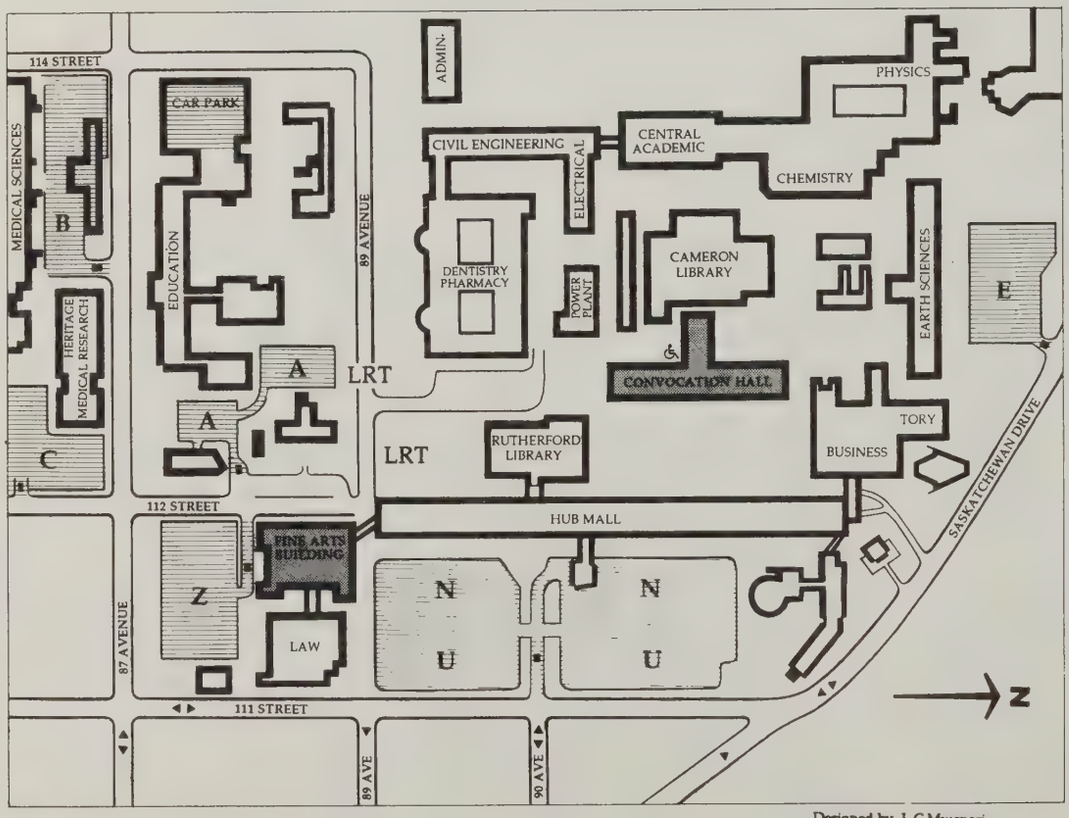
General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the southwest side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors for all Faculty, Visiting Artsits and Encounters concerts. Student Ensemble concerts tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

Campus Map



Designed by L.C Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

Friends of the
Slavic
Collection
University of Alberta Library

Benefit Concert Series

26 September 1991
30 October 1991
6 February 1992

Convocation Hall
Old Arts Building
University of Alberta

26 September 1991

Oksana Lutsenko

piano

A graduate of the Kiev Special Music High School, Ms. Lutsenko is now concluding her studies at the Tchaikovsky Conservatory in Kiev. In 1989 she was awarded first place in the Kiev Piano Competition. She has given concerts in Ukraine, Bulgaria and Yugoslavia.

30 October 1991

Marek Jablonski

piano

One of Canada's foremost pianists, specializing in the Romantic repertoire. Mr. Jablonski has had a distinguished concert career, winning the acclaim of critics throughout the world. He is on the faculty of the Royal Conservatory of Music in Toronto and has conducted numerous master classes.

6 February 1992

Joseph Fridman
piano

Former accompanist at the Leningrad Conservatory and Gorky Academic Drama Theatre; accompanist with the Leningrad and Pskov Philharmonic Orchestras. Former instructor at the special children's music schools (Kiev and Leningrad). Mr. Fridman, who immigrated to Canada in 1991, is on the faculty of the Alberta College Conservatory of Music.

Tanya Prochazka
violoncello

Former principal cellist with the Scottish Baroque Ensemble, London Mozart Players; former instructor at the Royal Academy of Music and Guildhall School of Music. Soloist and sessional cellist with the Edmonton Symphony Orchestra.

All performances at 8:00 pm

Contributions

I would like to contribute to the Klefter Fund for Slavic Acquisitions, U of A Library. Cheques should be made payable to the **U of A Library, Klefter Fund** and mailed to:

Benefit Concerts
c/o Mr. A. Rutkowski
4-03A Cameron Library
University of Alberta
Edmonton T6G 2J8

Friend $25-$99
Sponsor $100-$499
Benefactor $500-$999
Patron $1000+

Amount Enclosed $_____

Name _____

Address _____

_____

City _____

Postal Code_____

Telephone _____

All donations are fully tax deductible. Income tax receipts will be provided.

Ticket Information

Cheques or money orders should be made payable to the U of A Library, Klefter Fund.

Mail to
Benefit Concert Series
SEES 450 Old Arts Building
University of Alberta
Edmonton T6G 2E6
Tel: 492-3537

	26 Sept.	30 Oct.	6 Feb.	Total
$17* general admission	_____ # of tickets	_____ # of tickets	_____ # of tickets	$ _____
$12* students/seniors	_____ # of tickets	_____ # of tickets	_____ # of tickets	$ _____
$7* children under 12 yrs.	_____ # of tickets	_____ # of tickets	_____ # of tickets	$ _____

*Prices include GST

Amount enclosed $ _____

Name _____

Address _____

City _____ Postal Code _____

Prepaid tickets will be available at the door.

Department of Music
University of Alberta

In Recital

LISA WAGNER, cello

and

MICHAEL MASSEY, piano

Tuesday, November 12, 1991 at 5 pm

Suite I for unaccompanied cello (1720), BWV 1007 — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I and II
- Gigue

INTERMISSION

Concerto, Op. 85 (1919) (arranged for cello with piano) — arr. Edward Elgar (1857-1934)

- I Moderato
- II Allegro molto
- III Adagio
- IV Allegro ma non troppo - Lento - Allegro molto

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Wagner.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Concert Choir

Concert Choir Presents.....

An Evening of Music

Dinner and Entertainment
at the Faculty Club

November 16, 1991

The Concert Choir

The Department of Music's largest choral ensemble, the University of Alberta Concert Choir has established a strong tradition of choral singing since its inception in 1970. Membership is open to students across the campus and is based on auditions held at the beginning of the year. In recent years the ensemble has comprised between 70 to 80 singers.

Choir Director Debra Ollikkala received her Bachelor and Master of Music degrees in Vocal Literature from the University of Western Ontario. After graduating in 1978, she taught voice and conducted choral ensembles at the University of Western Ontario and later at Algoma University College in Sault Ste Marie. From 1986 to 1989 she pursued doctoral studies at the University of Illinois with Dr Don V Moses. In 1988 she was awarded both a Canada Council Arts Grant and the Canada Council Sir Ernest MacMillan Memorial Prize in conducting. She is currently Assistant Professor of Choral Music at the U of A.

The choir performs a variety of sacred and secular repertoire ranging from madrigals, partsongs and spirituals, to large works with orchestra. In December, the choir will be joining forces with the U of A Madrigal Singers, Pro Coro and the Edmonton Symphony Orchestra to perform Mozart's **Requiem** under the direction of Uri Mayer. In addition to regular concert appearances in Edmonton, the choir has performed nationally and internationally in tours that have taken the singers to the United States, Europe and Asia, as well as parts of Canada.

In May 1992 the ensemble will be travelling to southwestern Ontario for a two-week concert tour with performances in Toronto, Niagara Falls, Kitchener/Waterloo and London.

Concert Choir Presents.....

An Evening of Music

offering fine dining and musical entertainment in the relaxing atmosphere of the University of Alberta Faculty Club

Saturday, November 16, 1991

Champagne	6:30 pm
Dinner	7:30
	Beef Consomme Jardiniere
	Mimosa Salad
	Breast of Chicken Chasseur
	Wild Rice
	Fresh Vegetable Medley
	Kahlua Cheesecake

During dinner, individual members of the choir and small ensembles from within the choir will perform a variety of vocal and instrumental works ranging from classical selections to jazz and broadway. The evening will close with a performance of choral works by the entire Concert Choir.

Tickets are $50. per person
(A $27 per ticket tax receipt is available upon request)

For tickets and information, please call 479-5357 or 492-2384.

Proceeds from An Evening of Music will assist in the Concert Choir tour to southwestern Ontario in May 1992.

An Evening of Music

Ticket Order Form

Please find enclosed $_____ for ___ tickets at $50.00 per person (a tax receipt is available for $27.00 per ticket).

Deliver tickets to:

Name:_____

Address: _____

City/Prov. _____ Postal Code: _____

Telephone: _____

Please check if a tax receipt is required: _____

Send order form & cheque *(payable to U of A Concert Choir)* to:

University of Alberta Concert Choir
3-82 Fine Arts Building
University of Alberta
Edmonton, Alberta
T6G 2C9

Design: Cindy Bouwers

The Italian Government Institute of Culture in Vancouver and the Faculty of Arts at the University of Alberta under the auspices of the Vice Consulate of Italy present

Duo Pagnini-Mariotti

Flute and Piano

Thursday at 8:00 pm
November 14, 1991

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program:

Barcarola e Scherzo — **Alfredo Casella** (1883-1947)

Allegretto, ben moderato alla Barcarola
Presto assai

Divertimento in B-flat major, op. 52 — **Ferruccio Busoni** (1866-1924)

Allegro misurato
Quasi la metà di tempo (Andante sostenuto)
Tempo I, più stretto (alla breve)

Sonata I — **Bohuslav Martinu** (1890-1959)

Allegro moderato
Adagio
Allegro poco moderato

Intermission

Sonata "Undine" op. 167 — **Carl Reinecke** (1824-1910)

Allegro
Intermezzo (Allegretto vivace)
Andante tranquillo
Finale (Allegro molto)

Divertimento in C major — **Gioacchino Rossini** (1792-1868)
from the music of the ballet *William Tell*

Allegretto
Allegro brillante

Francesca Pagnini, flute

Francesca Pagnini graduated from the Conservatorium of Pesaro where she studied with Maestro Graverini. She obtained a degree at the University of Bologna, Faculty of Art, Music and Drama, with a thesis on Rossini. She went on to study with Gustav Scheck. She has given a number of concerts in Italy and other countries (Scandinavia, Poland, Germany, Austria, Czechoslovakia, Ireland, Kenya, Ethiopia) as part of various chamber music groups, in duo with piano and with harpsichord and as soloist with string orchestras (Neuchatel Chamber Orchestra, Janacek Orchestra of Ostrava, the Warsaw Soloists).

Francesca Pagnini teaches flute at the Conservatorium of Bologna.

Paola Mariotti, piano

Paola Mariotti graduated from the Conservatorium of Pesaro where she studied piano with Luisa De Sabbata and harpsichord with Edda Vignanelli. She has performed in concert in Italy and overseas as soloist, and with orchestra and has taken part in numerous chamber music groups.

Paola Mariotti has been associated with the "Rossini Opera Festival" of Pesaro since 1980 as 'maestro' and since 1967 has occupied the principal piano chair at the G. Rossini Conservatorium of Pesaro.

MARNIE GIESBRECHT
organist

Wednesday, November 20, 1991
at 12:10 pm

Convocation Hall, Arts Building

Program

Department of Music
University of Alberta

PROGRAM

Bergamasca (1635) — Girolamo Frescobaldi (1583-1643)

Sonata in A Minor Wq 70/4 — Carl Philipp Emannuel Bach (1714-1788)

- Allegro assai
- Adagio
- Allegro

Variations on an Original Theme for Organ Duet, Op. 55 — Barrie Cabena (b.1933)

with **Joachim Segger, organist**

Passacaglia in C Minor, BWV 582 — Johann Sebastian Bach (1685-1750)

N.B.: Recording is not permitted without written consent from the performer(s).

MARNIE GIESBRECHT is Assistant Professor of Music (Organ Performance) at the University of Alberta. She holds advanced degrees in piano and in organ from the University of Alberta, the Eastman School of Music (Rochester, New York) and the Mozarteum (Salzburg, Austria). In 1988, she was the first person to earn the Doctor of Music in Organ Performance at a Canadian University (English speaking). As an organ recitalist, she has toured many regions of Canada and has given a number of Canadian premier performances including the Jacobus Kloppers **Concerto for Organ and Strings.**

The next recital in the series is part of the Mozartmania celebrations on Wednesday, December 4, 1991 at 12:10 pm in Convocation Hall. Mozart's solo organ works and three "Epistle Sonatas" for organ and chamber ensemble will be performed. Organists: Trudy Olfold, Stillman Matheson, Tammy-Joy Mortensen and Adrienne Sitko. Instrumentalists: Jennifer Bustin, Adele Bosse, Melinda Cooke and Richard Van der Woude.

Department of Music
University of Alberta

Opera

Opera Scenes

Joseph Fridman, director
Joy Berg, pianist

Friday, at 8 pm
November 30, 1991
Convocation Hall, Arts Building

L'incoronazione di Poppea (1642) — C Monteverdi (1567-1643)

Scene I

Fortune	**Shonda Lee Jardine**
Virtue	**Julia Marie Golosky**
Love	**Julianne Neudorf**
Make-up Artist	**Elizabeth Sommer**

The actors who play the three Goddesses, Fortune, Virtue and Love, are in the process of preparing themselves for stage. They argue who is most powerful among them. Gradually they are transformed into the characters they represent. And in the argument, Love emerges victorious.

Scene II

Poppea	**Karen Charlton**
Arnalta	**Karen Annette Hamm**
Fortune	**Shonda Lee Jardine**
Virtue	**Julia Marie Golosky**
Love	**Julianne Neudorf**

Having been made aware of Nero's intention to make her empress, Poppea dreams of taking power. In our interpretation these dreams symbolize the Goddesses Love and Fortune, from whom Poppea asks for protection. On the other hand, Virtue tries unsuccessfully with the help of Poppea's maid to stop her.

Cosi fan tutte (1790)

WA Mozart
(1756-1791)

Scene I Duet Fiordiligi and Dorabella from Act I

Fiordiligi	**Julia Marie Golosky**
Dorabella	**Melanie Cherniwchan**

While waiting for their beloved Guglielmo and Ferrando, the two sisters Fiordiligi and Dorabella sing their praises: "did any one ever look so dashing as Ferrando, so distinguished as Guglielmo." For Fiordiligi and Dorabella there is no one better than their loved ones on the face of the earth. And even though the idea of a perfect man is far-fetched, the two sisters are bent on proving the contrary. They do so by continuing to (search for and) find newer and newer qualities. The intention is to find justification to pledge their loyalty to their loved ones.

Scene II Duet Fiordiligi and Dorabella from Act II

Fiordiligi	**Karen Charlton**
Dorabella	**Julianne Neudorf**

In this duet, the two sisters already soften their stance. Having waited in vain for their loved ones (aware that they are on the battlefield), they agree to receive the attentions of two foreign noblemen. Dorabella engages the dark one, who is more cheerful and amusing, while her sister Fiordiligi entertains the blond one, whose sentimental style appeals to her. As they discuss the possibilities of the affair, they grow more lively. By the end of the duet they not only recover their former spirits, they are also quite prepared for adventures.

Cosi fan tutte continued

Scene III Duet Guglielmo and Dorabella from Act II

Guglielmo	**Michael Coderre**
Dorabella	**Pamela Hauser**

In conformity with the agreement between himself and don Alfonso, Guglielmo has to show proof of Dorabella's unfaithfulness. Guglielmo seizes the opportunity to press his suit on Dorabella, who requires little persuasion to accept from him a tiny golden heart, which he hangs around her neck, at the same time taking possession of Ferrando's portrait. Guglielmo is somewhat amazed at his quick success, because he did not anticipate an easy victory.

Vanessa (1957) — S Barber (1910-1981)

Scene I

Erica	**Karen Annette Hamm**
Old Baroness	**Elizabeth Sommer**

Erica is in despair. She loves Anatol, but relates to him rather critically. Erica realizes that Anatol is not her ideal man. She loves him, she is pregnant with his child, but is unable to decide whether to marry him. She turns to the old Baroness, her grandmother, for help. In the process we see a conflict of views: those of the old and those of the young.

Vanessa continued

Scene II

Vanessa	**Julianne Neudorf**
Erica	**Karen Annette Hamm**
Old Baroness	**Elizabeth Sommer**

Erica surprisingly learns from Vanessa, her aunt, that Anatol has declared his love for Vanessa. Erica hides her feelings and presses Vanessa for more details to convince herself that Anatol truly loves Vanessa. On the other hand, Vanessa is completely overjoyed and does not notice Erica's despair.

La cambiale di matrimonio (1810) — G Rossini (1792-1868)

Scene I Duet Fanni and Edoardo

Fanni	**Shonda Lee Jardine**
Edoardo	**Joseph Levesque**
Amor	**Alexander Lokshin**

This is a symbolic love duet. It is an expression of poetic, timid, first love.

Scene II Aria of Klarina

Klarina	**Constance Davidson**
Spirit of Mill	**Joseph Levesque**
Spirit of Norton	**Michael Coderre**

The family maid Klarina dreams about love and family comfort. She fantasizes that she is in love with her master Mill, who in her dreams appears before her as an ideal.

Eugene Onegin (1878) — P Tchaikovsky (1840-1893)

Duet and Quartet from first tableau

Tatiana	**Julia Marie Golosky**
Olga	**Elizabeth Sommer**
Larina	**Constance Davidson**
Filippienna	**Karen Annette Hamm**

It's a summer evening in the garden of the estate of the Larin family. The youthful voices of the Larin daughters Tatiana and Olga bring back memories of youth to Larina and Filippienna, the maid. This scene reflects the conflict between poetic representation of life, and love and happiness, on the one hand, and reality on the other. Against the background of the romantic dreams of Tatiana and Olga we see fruits prepared for preservation. This prosaic act represents a contrast with the poetic atmosphere of the scene.

The Magic Flute (1791) — WA Mozart (1756-1791)

Scene I Pamina and three geniuses from Act II

Pamina	**Shonda Lee Jardine**
1st genius	**Pamela Hauser**
2nd genius	**Karen Charlton**
3rd genius	**Elizabeth Sommer**

A desperate Pamina, convinced that Tamino has deserted her, attempts to commit suicide. But she is prevented from doing so by three Geniuses. It is difficult to convince Pamina that Tamino still loves her. The Geniuses employ a magic circle in an attempt to convince her.

The Magic Flute

Scene I continued

Life for the Geniuses is like a game. It is sometimes happy and sometimes sad. They play bright sun rays, a difficult and rough road, and by so doing they act as Pamina's saviors as well as directing her.

Scene II Aria Papageno and duet with Papagena from Act II

Papageno	**Joseph Lavesque**
Papagena	**Melanie Cherniwchan**
1st genius	**Pamela Hauser**
2nd genius	**Karen Charlton**
3rd genius	**Elizabeth Sommer**

Papageno is sad and disillusioned. Having lost Papagena, he decides to commit suicide. At the same time, he hopes that magic powers will prevent his death by bringing Papagena back. As Papageno draws closer to taking his own life, the Geniuses suddenly appear once again and help prevent him from killing himself. They tell him to summon Papagena with the call of the magic bells. He does so and they are happily united. Papageno cannot believe his joy. He wants to believe that before him stands a live Papagena and not a ghost. He would also like to believe that Papagena will agree to be his wife.

Upcoming Events

Sunday at 3 pm December 1	Concert Band Concert , WH Street, director Convocation Hall, Tickets: $5 & $3.

Mozartmania Festival events:

Monday at 8 pm December 2	Stage Bands I & II, N Corlett & R Baril, directors. Convocation Hall, $5 & $3.
Wednesday December 4	Noon-Hour Organ Recital with T Olford, S Matheson, and TJ Mortensen. Convocation Hall, Free admission.
Thursday, 8 pm December 5	Stéphane Lemelin performs with the Edmonton Symphony Orchestra at the Jubilee Auditorium. Tickets at BASS outlets.
Saturday, 8 pm December 7	ENCOUNTERS II featuring the music of Mozart, Baker, Beethoven and Rorem performed by Department of Music faculty and friends. Convocation Hall. Tickets: $7 & $5 at all BASS outlets or at the door.

Call the Department of Music for more information, 492-3263.

Design: Cindy Bouwers

The Alberta Baroque Ensemble

Paul Schieman – Artistic Director

Music for a Festive Season

Sunday, December 1, 1991, 3 p.m.
Robertson-Wesley United Church
Edmonton

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Guest Artists

ALVIN LOWREY
Edmonton's premier trumpet soloist, Alvin Lowrey is also the Principal Trumpet of the Edmonton Symphony Orchestra.

GAIL de VOS
Storyteller and former teacher, Gail de Vos has been an active promoter of the oral tradition of literature in Alberta. She is currently the President of T.A.L.E.S, The Alberta League Encouraging Storytelling and organizes many workshops and concerts.

MARIE ANNE McLEAN
A published author that works with her own stories, Marie Anne McLean has performed at the First Night, Folk, Fringe and Toronto Storytelling Festivals. She has also performed on CITV and CFRN television programs.

T.A.L.E.S.
The Alberta League Encouraging Storytelling gives workshops and performances throughout the province.Their tellings stir remembrance, linking people to people, cultures to cultures and yesterday with today and tomorrow.

Dr. Leonard Ratzlaff
Associate Professor at the University of Alberta, Dr. Leonard Ratzlaff conducts the Richard Eaton Singers as well as the University of Alberta Madrigal Singers.

THE UNIVERSITY OF ALBERTA MADRIGAL SINGERS

DR. LEONARD RATZLAFF - CONDUCTOR

SOPRANO	*ALTO*	*TENOR*	*BASS*
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Susan Moyles	Michelle Wylie		Frank Sonnichsen
Shannon Robertson			Chris Wright
Nancy Rogers			

* Soloists

Today's additional players

Patricia Armstrong - violin
Hiromi Takahashi - oboe
Rick Garn - oboe
Kay McCallister - horn
Donald Plumb - horn

The next concert of the Alberta Baroque Ensemble will take place on Sunday, January 19, 1992, 3 p.m. at Robertson-Wesley United Church. This Program, entitled, "Baroque Favorites", will feature bassoonist Peter Douglas and will also include the famous Pachelbel Canon.

In order not to disturb patrons already seated, latecomers will be admitted to the concert AT A SUITABLE BREAK IN THE PROGRAMME. We want all our patrons to enjoy listening to our concerts with little or no disturbances.

Today's concert will be broadcast on CBC Stereo's "Alberta in Concert", on Sunday December 22 at 8 p.m. on 9.09 FM.

Symphony No. 5 K. 22 — **W.A. Mozart (1756-1791)**

Allegro - Andante - Allegero molto

Leopold's Prodigy — **Gail de Vos - Storyteller**

Concerto in D Major for Trumpet, Strings and Continuo — **Leopold Mozart (1719-1787)**

Adagio - Allegro moderato
Alvin Lowrey - Trumpet Soloist

Magnificat — **A. Vivaldi (1678 - 1741)**

University of Alberta Madrigal Singers
Dr. Leonard Ratzlaff - Conductor

INTERMISSION (15 MINUTES)

Symphony No. 10 in G major K. 74 — **W.A. Mozart (1756-1791)**

Allegro/Andante - Allegro

In The Far Corner of Heaven — **Marie Anne McLean - Storyteller**

Ave Verum — **W.A. Mozart (1756 - 1791)**

The University of Alberta Madrigal Singers
Dr. Leonard Ratzlaff - Conductor

Opening Chorus from the Gloria — **A. Vivaldi (1678-1741)**

Carols for Choir, Audience and Orchestra

MAGNIFICAT
ANTONIO VIVALDI

1. Magnificat anima mea Dominum.
2. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

   Quia fecit mihi magna qui potens est: et sanctum nonem ejus.
3. Et misericordia ejus a progenie in progenies timentibus eum.
4. Fecit potentiam in brchio suo: dispersit superbos mente cordis sui.
5. Deposuit potentes de sede, et exaltavit humiles.
6. Esurientes implevit bonis: et divites dimisit inanes.
7. Suscepit Israel puerum suum, recordatus misericordiae suae.
8. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.
9. Gloria Patri, et Filio, et Spiritui Sancto.

   Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.

MAGNIFICAT
ANTONIO VIVALDI

1. My soul magnifies the Lord.
2. And my spirit rejoices in God my Savior. For he has regarded the low estate of his handmaiden: for behold, henceforth all generations will call me blessed.

   For he who is mighty has done great things for me: and holy is his name.
3. And his mercy is on those who fear him from generation to generation.
4. He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.
5. He has put down the mighty from their thrones, and exalted those of low degree.
6. He has filled the hungry with good things, and the rich he has sent empty away.
7. He has helped his servant Israel, in remembrance of his mercy.
8. As he spoke to our fathers, to Abraham, and to his posterity forever.
9. Glory be to the Father, and to the Son, and to the Holy Spirit.

   As it was in the beginning is now and ever shall be; world without end, Amen.

AVE VERUM CORPUS
WOLFGANG AMADEUS MOZART

Ave verum Corpus,
natum de Maria Virgine,

Vere passum,
immolatum in cruce pro homine,

Cujus latus perfortum,
unda fluxit sanguine:

Esto nobis praegustatum
in mortis examine.

O Jesu dulcis, O Jesu pie,
O Jesu Fili Mariae,
miserere meli. Amen.

AVE VERUM CORPUS
WOLFGANG AMADEUS MOZART

Hail, true Body,
born of the Virgin Mary,

Who has truly suffered,
was sacrificed on the cross for mortals

Whose side was pierced,
whence flowed water and blood:

Be for us a fortaste of heaven
during our final examining.

O Jesu sweet, O Jesu pure,
O Jesu, Son of Mary,
have mercy upon me. Amen.

Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756 and died in Vienna on December 5, 1791. The boy Mozart received his musical education from his father, Leopold, himself an excellent musician. At the age of six, little Wolfgang already had some reputation as a pianist and a composer; concert tours took the prodigy to Vienna, Munich, Mannheim, Paris and London. In 1769 he took the position of leader of the orchestra in Salzburg. In the same year he travelled to Italy, admired and celebrated wherever he went; the youthful artist's fame spread further and further afield; the whole of the musical world loved and spoiled him. In 1781 he gave up his job in Salzburg and tried to build himself a new life in Vienna, supporting himself by his compositions and by giving music lessons.

Although a gifted composer, Mozart was constantly battling against financial crisis. His continual worries and excess of work when his health was extremely delicate led to his untimely death at the age of nearly thirty-six.

Mozart is perhaps the most versatile musical genius of all time. There is no field in which he did not produce masterpieces of the highest order. It is the liberation and happiness of his music that we love, the artless self-evidence of his musical ideas. The magic and eternal youth inspires the music of an early awakened and early perfected genius. And here the perfection of classical symmetry is acheived in the coupling of gaiety with profound feeling.

Leopold Mozart was born in 1719 in Augsburg and died in 1787 in Vienna. This capable, efficient and educated composer is - considered from the music-historical point of view - overshadowed by his brilliant son. He is mainly regarded as the educator and musical sponsor of his son Wolfgang, in whose year of birth he published his violin-school. Though in a musical sense Leopold Mozart was a respected authority in his native town, his compositions were not highly estimated. Leopold Mozart composed his concerto for trumpet in 1762. That was during the conclusion of the period, in which he reached the peak of his creativity.

Antonio Vivaldi was born in Venice in 1678 and died in Vienna in 1741. He was a noted violinist and a prolific composer. He composed nearly four hundred concertos for many instruments. Vivaldi had the advantages of a musical father, who undertook his training. He took orders and was known as the "red-headed priest". For thirty-six years he taught at the Ospedale della Pieta, a school for orphaned girls. After his death, the music of Vivaldi was almost entirely forgotton until its revival in the 1930's. A composer who contributed so much great music, we commemorate the 250 anniversary of his death.

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MOZARTMANIA Celebrations

Organ works by

WOLFGANG AMADEUS MOZART

Wednesday, December 4, 1991
at 12:10 pm

Convocation Hall, Arts Building

Program

Department of Music
University of Alberta

Featuring students from the University of Alberta Music Department. Organists are from the class of Dr Marnie Giesbrecht: Stillman Matheson and Trudy Olford, doctoral students; Richard Van der Woude, master's student; Tammy-Jo Mortensen, undergraduate student (fourth year).

PROGRAM

WOLFGANG AMADEUS MOZART (1756-1791)

Fantasia in F Minor, K. 594 (1790)

Stillman Matheson, organist

Sonata in C Major, K. 328 (1779)
Sonata in G Major, K. 274 (1777)
Sonata in C Major, K. 336 (1780)

Tammy-Jo Mortensen, organist
Jennifer Bustin, violinist
Melinda Cooke, violinist
Adele Bosse, cellist
Richard Van der Woude, continuo organist

Fantasia in F Minor, K. 608 (1790)

Trudy Olford, organist

N.B.: Recording is not permitted without written consent from the performer(s).

UPCOMING EVENTS:

Monday, January 20, 1992 at 12 noon, Convocation Hall - Lecture: Some Aspects of Messiaen's Organ Works. David Palmer, visiting lecturer from the University of Windsor, Ontario.

The next recital in the series is on Wednesday, January 22, 1992 at 12:10 pm, Convocation Hall. Performers and program to be announced.

$2.00
Volume 8, Number 4
December, 1991

Edmonton Symphony Orchestra

Signature

"Milt and Sharon's Place"
Martin Giesen

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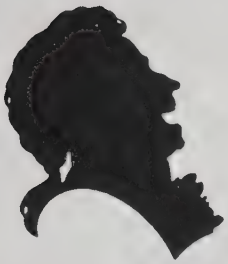

Mozart Maria

Sunday
December 8th, 1991
8:00 p.m., Jubilee Auditorium

SHARI SAUNDERS, Soprano
MARCIA SWANSTON, Mezzo-Soprano
MARK EVANS, Tenor
RUSSELL BRAUN, Baritone

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Programme

MOZART
Symphony No. 39, K.543 in E-flat Major
- Adagio - Allegro
- Andante con moto
- Menuetto: Allegretto
- Finale: Allegro

INTERMISSION

MOZART
Requiem, K.626 (orch. Beyer)
- Introitus: Requiem aeternam
- Kyrie
- Sequenze: Dies irae
  - Tuba mirum
  - Rex tremendae majestatis
  - Recordare, Jesu pie
  - Confutatis maledictis
  - Lacrimosa dies illa
- Offertorium: Domine Jesu Christe
  - Hostias
- Sanctus
- Benedictus
- Agnus Dei
- Communio

a part of

The Edmonton Journal
CHORAL
CELEBRATION

Shari Saunders, Soprano

Shari Saunders is the winner of the first Canadian Mozart Singers' Competition, and has performed with the Canadian Opera Company, Calgary Opera, Opera Atelier and the Toronto Operetta Theatre.

Ms. Saunders received her Bachelor's and Master's degrees in Music from l'Université de Montréal under Louis André. Among the awards she has received are the Benson and Hedges Award from the Edward Johnson Foundation and the Floyd S. Chalmers Foundation Award. She is featured on a *Pro Arte* recording (*The Best of Broadway*) with Erich Kunzel conducting.

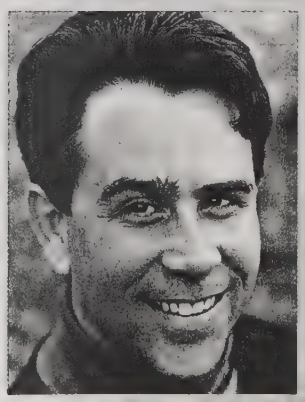
This concert season will be one filled with many highlights for Shari Saunders. She performs the role of Pamina in Mozart's *The Magic Flute* for Opera Atelier in their baroque representation of the work. Other engagements this season have her performing with the National Arts Centre Orchestra and Orchestra London (Canada).

Marcia Swanston, Mezzo-Soprano

Alberta native Marcia Swanston is currently a Resident Artist with the Canadian Opera Company. Her vocal talents have graced both the operatic and concert stages. Of the latter, Ms. Swanston has been heard performing the works of Mahler, Dvořák, Sibelius, Bach, and tonight's focus, Mozart.

Marcia Swanston was born in Lethbridge, and after obtaining her Bachelor of Music degree from the University there, received much of her training at the Guildhall School of Music in London, England, and at the renowned Britten-Pears School of Advanced Musical Study in Aldeburgh, England.

In 1990-91, Ms. Swanston appeared in Canadian Opera Company productions of Monteverdi's *The Coronation of Poppea,* Strauss' *Elektra,* Puccini's *Suor Angelica,* and Berg's *Lulu.* She made her Edmonton Opera debut in 1989-90 in their production of Wagner's *Der Fliegende Holländer (The Flying Dutchman).*



Mark Evans, Tenor

Versatile tenor Mark Evans has been acclaimed for the "focused clarity" of his singing. He holds a Performance Certificate from both Florida State University and Berlin University, and has won the prestigious Ester B. Kahn Award.

On the operatic stage, Mr. Evans has shone in roles from Mozart to Britten, and recent productions include *The Impressario, Le nozze di Figaro,* and *Don Giovanni* (Mozart), *The Barber of Seville* (Rossini), *La Bohème* (Puccini), and *Turn of the Screw* (Britten). His oratorio and concert engagements have included Beethoven's *Missa solemnis,* Bach's *St. John Passion,* and Puccini's *Messa di Gloria.*

Aside from his appearance with the ESO for the Mozart *Requiem,* the 1991-92 season will see Mark Evans performing Britten's *Ode to St. Cecilia's Day* (Montréal), Beethoven's *Ninth* (Boston), Rossini's *Stabat mater,* Puccini's *Madama Butterfly,* and Handel's *Judas Maccabaeus.*

Russell Braun, Baritone

Believe it or not, your kids just might recognize the voice of Russell Braun before you do. The young Canadian baritone appears on the highly acclaimed children's albums *Beethoven Lives Upstairs* and *Mozart's Magic Fantasy.* It was only about a year ago that Mr. Braun completed his studies at the University of Toronto's Opera Division, and he already maintains a hectic schedule of engagements.

This season, for example, will see Russell Braun appearing with the resident company of the Canadian Opera in their productions of Gounod's *Romeo and Juliette,* Puccini's *Fanciulla del West,* Verdi's *Rigoletto,* and Rossini's *The Barber of Seville.*

Recently, Mr. Braun has appeared in the world premiere of John Burge's *Prisoners of Conscience,* in addition to roles in *Madama Butterfly* (Canadian Opera Company), *The Return of Ulysses* (Opera Atelier), *Fedora and Cendrillon* (Opera in Concert), and he has made several appearances with Toronto's popular Aldeburgh Connection.

The University of Alberta Madrigal Singers
Leonard Ratzlaff, Music Director

The U of A Madrigal Singers is a chamber choir of approximately 30 singers which both studies and performs choral music of all periods and styles. Under the direction of Dr. Ratzlaff, who is also the Director of Edmonton's Richard Eaton Singers, the Madrigal Singers have developed a reputation as a fine chamber choir, both in Edmonton and across Canada. They have been heard on local as well as national CBC broadcasts, and have performed at the Alberta Music Conference and the Association of Canadian Choral Conductors' Convention.

The Madrigal Singers perform twice with the Edmonton Symphony Orchestra in the 1991-92 season. In addition to tonight's presentation of Mozart's *Requiem*, the choir will join in the April 3rd Choral Celebration concert, performing Imant Raminsh's *Magnificat* and Brahms' *Alto Rhapsody, Op.53*. The choir also appears this season with the Alberta Baroque Ensemble, and the Tri-University Choral Festival in Calgary.

The University of Alberta Madrigal Singers, 1991-92 Season

Soprano
Sarah Chaput
Melanie Cherniwchan
Michelle Crouch
Heather Davidson
Kari Hendricksen
Nina Hornjatkevyc
Denise Lucyshyn
Twilla MacLeod
Susan Moyles
Shannon Robertson
Nancy Rogers

Alto
Joy Berg
Karen Hamm
Katherine Huget
Christine Janicki
Elizabeth de Jong
Leanne Mulesa
Evelyn Pfeifer
Kirsten Sönnichsen
Michelle Wylie

Tenor
Michel Cantin
Tim Hankewich
George Irwin
Joe Levesque
James Thompson

Bass
Cameron Bentsen
Bruce Cable
Thomas Holm
Troy Janzen
Kim Krahn
Troy Lamoureux
Gerry Paulson
Leyton Schnellert
Frank Sönnichsen

The University of Alberta Concert Choir
Debra Ollikkala, Music Director

Like the Madrigal Singers, the U of A's Concert Choir is an ensemble of the University's Music Department, with membership open to students across the campus, based on auditions held at the beginning of each school year.

Founded in 1970, the Concert Choir is a large ensemble of some 70 to 80 singers. Under the direction of Debra Ollikkala, the choir performs a variety of sacred and secular repertoire ranging from madrigals, partsongs and spirituals, to large works with orchestra. In addition to its regular appearances in Edmonton, the choir has performed nationally and internationally in tours that have taken the singers to the U.S., Europe, and Asia. In May, 1992, the ensemble travels to Southwestern Ontario for a two-week concert tour.

The University of Alberta Concert Choir, 1991-92 Season

Soprano I
Shannon Boyle
Sarah Chaput
Karen Charlton
Cindy Crawford
Dawn Marie Grose
Roma Matichuk
Jennifer Minsos
Michelle Rolfson
Margaret Romao
Sushila Sahay

Soprano II
Patricia Briskie
Karen Gibson
Jody Hertlein
Pam Lauber
Patricia McGarr
Marcia Ostashewski
June Pearson
Liz Starr
Jaba Vandenburg
Randine Westgate

Alto I
Dierdre Brown
Julie Chun
Joanna Crawford
Shauna Finlay
Linda Funk
Tanya Garrett
Carmen Gjerve
Anita Greenways
Helen Hong
Bindi Karia
Raydene Koch
Gloria Kroeker
Laura Labrecque
Sasha Roeder
Elizabeth Scholtz
Joanna Stasiak
Adrienne Sitko
Karyn Way McClarty

Alto II
Sandra Bartusek
Joy Berg
Christy Doell
Cindy Gaffney
Susan Hunter
Robin McClung
Beth Millard
Sandra Talarico
Geraldine Visconte

Tenor
Allan Fuller
Justin McCoy
Kevin Osborne
Kenneth Shek
Glen Warren

Baritone
Daniel Baker
Paul Brennan
Michael Hensby
Wayne Hiebert
Troy Lamoureux
David Mabbott
Brent Rock
Michael Tolboom
Jason VanHyfte

Bass
Iouri Alechine
Dana Baillie
Clinton Carew
Kevin Chau
Rory Larter
Wendell Katerenchuk
Tim Paetkau

Pro Coro Canada
Sören Hansen, Artistic Director

Pro Coro Canada is a 25-voice chamber choir based in Edmonton, under the artistic direction of Sören Hansen, who is in his second season at that post. The ensemble was founded in 1980 by Michael Gervais, and has since grown into one of Canada's foremost professional choirs.

Pro Coro Canada concerts are regularly broadcast by the CBC (*Choral Concert*) and, in 1990, the choir was awarded the Healy Willan Prize by the Canada Council for excellence in choral singing. Pro Coro presents an annual series of six concerts in Edmonton and, in the past three years, has performed four times with the Edmonton Symphony Orchestra as part of its Choral Celebration series.

Pro Coro Canada, 1991-92 Season

Soprano
Nicola Findlay
Kathleen Lotz
Kathy Moyles
Sharon Pfenning
Dawn Sadoway
Wendy Vanderwel

Alto
Luba Bilash
Connie Bromley
Avaleigh Crockett
Jo-Ann Hrynyk
Bev MacLeod
Ann Maire Neudorf

Tenor
Warren Albers
Matt Gould
Michel Landry
Martin Murphy
Rod Olson
Russ Wilkinson

Bass
David Garber
Larry McKill
Gordon Ritchie
Lee Shirey
Claude Soulodre
Andrew Thiessen

The Requiem

I. Introitus

Chorus
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Eternal rest grant them, O Lord;
and may perpetual light shine upon them.

Soprano
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

A hymn, O God becometh thee in Sion,
and a vow shall be paid to thee in Jerusalem.

Chorus
Exaudi orationem meam;
ad te omnis caro veniet.
Requiem aeternam, *etc.*

Hear my prayer;
to thee all flesh shall come.
Eternal rest, etc.

II. Kyrie

Chorus
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

III. Sequenze

Chorus
Dies irae, dies illa
Solvet saeclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte disussurus!
Dies irae, dies illa, *etc.*

The day of wrath, that day will
dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come
who will thresh out everything
thoroughly!
The day of wrath, etc.

Baritone
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

The trumpet, scattering a wondrous
sound
through the tombs of every land,
will gather all before the throne.

Tenor
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Death and nature shall stand
amazed
when creation rises again
to answer to the Judge.
A written book will be brought
forth
which contains everything
for which the world shall be
judged.

Mezzo-Soprano
Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.

And so when the Judge takes his
seat
whatever is hidden shall be made
manifest,
nothing shall remain unavenged.

Soprano
Quid sum, miser, tunc dicturus?
Quem patronum rogaturus
Cum vix justus sit securus?

What shall I, wretch, say?
Whom shall I ask to plead for me,
when scarcely the righteous shall
be safe?

Quartet
Cum vix justus sit securus?

When scarcely the righteous shall
be safe?

Chorus
Rex tremendae majestatis,
Qui slavandos salvas gratis,
Salva me, fons pietatis.

King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.

Quartet
Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die,
Quaerens me, sedisti lassus;
Redemisti crucem passus;
Tantus labor mon sit cassus,
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mibi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab baedis me sequestra,
Statuens in parte dextra.

Recall, merciful Jesus,
that I was the reason for Thy
journey;
do not destroy me on that day.
Seeking me, Thou didst sit down
weary,
Thou didst redeem me,
having endured the cross;
let not such great pains have been
in vain.
Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.
I groan as one guilty,
my face blushes with guilt;
spare the supplicant, O God.
Thou who didst absolve Mary
(Magdalene)
and hear the prayer of the thief
hast given me hope, too.
My prayers are not worthy,
but Thou, O good One, show
mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Chorus
Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus bomo reus.
Huic ergo parce, Deus:
Pie Jesu Domine:
Dona eis requiem. Amen.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes;
take Thou my ending into Thy care.
That day is one of weeping,
on which shall rise again from the
ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.

IV. Offertorium

Chorus
Domine, Jesu Christe, Rex gloriae,
libera
animas omnium fidelium
defunctorum
de poenis inferni et de profundo
lacu;
libera eas de ore leonis;
ne absorbeat eas Tartarus,
ne cadeant in obscurum:

O Lord, Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit:
deliver them from the mouth of the
lion,
that hell may not swallow them up,
and they may not fall into darkness:

Quartet
Sed signifer sanctus Michael
repressentet
eas in lucem sanctam;

But may the holy standard-bearer
Michael
bring them into the light;

Chorus
Quam olim Abrabae promisisti et
semini efus.
Hostia et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum bodie memoriam facimus.
Fac eas, Domine, de morte transire
ad vitam.
Quam olim Abrabae promisisti, et
semini ejus.

Which Thou didst promise of old to
Abraham
and his seed.
We offer unto Thee, O Lord,
sacrifices and prayers of praise:
do Thou receive them on behalf of
those souls
whom we commemorate today.
We offer unto Thee, O Lord, etc.
Grant them, O Lord,
to pass from death to life,
which Thou didst promise of old to
Abraham
and his seed.

V. Sanctus

Chorus
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis!

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are fully of Thy
glory.
Hosanna in the highest!

VI. Benedictus

Quartet
Benedictus qui venit in nominee
Domini.

Blessed is He that cometh in the
name of the Lord.

Tutti
Hosanna in excelsis!

Hosanna in the highest!

VII. Agnus Dei

Chorus
Agnus Dei, qui tollis peccata
mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata
mundi:
dona eis requiem sempiternam.

O Lamb of God, that takest away
the sins of the world,
grant them rest.
O Lamb of God, that takest away
the sins of the world,
grant them eternal rest.

VIII. Communio

Soprano
Lux aeterna luceat eis Domine,
cum sanctis tuis in aeternam:
quia pius es.

Let everlasting light shine on them,
O Lord,
with Thy saints for ever:
for Thou art merciful.

Chorus
Lux aeterna luceat, *etc.*
Requiem aeternam dona eis,
Domine;
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum:
quis pius es.

Let everlasting light shine, etc.
Eternal rest grant them, O Lord;
and may perpetual light shine upon
them.
With Thy saints for ever:
for Thou art merciful.

Works of Wolfgang Amadeus Mozart

(b. Salzburg, 1756 / d. Vienna, 1791)

Symphony No. 39, K.543 in E-flat Major

Mozart's *39th Symphony* was the first of the final three he wrote. Though he lived another two-and-a-half years following that incredible six-week blaze in 1788 which yielded the 39th, 40th, and 41st symphonies, Mozart left the symphonic repertoire alone after that. In hindsight, it is easy to say melodramatically that he had elevated the symphony as high as he could take the form with these works, but that is doubtful. It is far more likely that commercial considerations were the real cause of their lack in later years. Symphonies did not bring in money; not like operas, or the light entertainment pieces that the Emperor wanted. The period directly prior to the composition of these last three symphonies had been a disappointing one for Mozart. After some promise, his opera *Don Giovanni* had failed to become the runaway success he had hoped for. Also, a position he expected to be given at court after Christoph Willibald Gluck died in 1787 did not materialize. It is very likely, after these setbacks, that the symphonies provided him with a much-needed catharsis, a retreat from what the real world had to offer him.

The *39th Symphony* begins with an extended slow introduction, a solemn calling together for the events to follow. The *Allegro* which follows presents its main subjects with daring harmonic contrasts. The *Andante* is one of the longest slow movements Mozart ever put into one of his symphonies, presenting and developing three different themes.

The *Minuet* features prominent use of the clarinet, a relatively new instrument at the time, having developed from the hautboy. The flash of the *Finale*, for all its elaborate construction, is built around only one theme, rather in the style of Haydn, the "Father of the symphony." Haydn recognized the talents of his much younger fellow composer before many others, and though he was Mozart's elder, he outlived Mozart by eighteen years.

Requiem, K.626

The tale of how Mozart was commissioned to write his final, and ultimately incomplete work, is now fairly well known. The story is that of a disguised visitor, coming to the home of Mozart, and offering a generous sum on behalf of an anonymous patron for a Requiem by the master on one condition.The condition was that Mozart make no inquiries as to the identity of the patron. It took years after his death to learn that the patron was the Count Franz von Walsegg of Stuppach, who wanted the piece in memory of his late wife, Anna. The Count was a passable flautist, and had done the "anonymous patron" routine with a number of composers. He would then re-copy the works, and pass them off as his own. In this way, Mozart's *Requiem* was first performed as "Requiem composto del Conte Walsegg" on December 14th, 1793, two years after Mozart's death.

The composing of the work ultimately took everything Mozart had. He had to interrupt the progress he was making on the piece for two operas: *La Clemenza di Tito* and *Die Zauberflöte*, as well as his *Clarinet Concerto*. He brought along sketches for the *Requiem* when he travelled to Prague for the premiere of *Tito*, and brought with him Franz Süssmayr, his friend and assistant. Mozart became more and more obsessed by the work. Back in Vienna the day before he died, he had it brought up to his bed. That night, with others around him to help, including Süssmayr, he continued to work out parts, then burst into tears, convinced it would never be finished. As it turned out, he was right. By one in the morning, Mozart was dead.

Constanze, his widow, besides battling her grief, was now left to worry about what the "unknown" patron would do with an incomplete *Requiem*. She turned to Eybler, a promising composer for whom Mozart had high regard, to ask him to pick up from the notes and sketches her husband had left of the parts he had not completed, and attempt to finish the *Requiem*. He gave up early on, and after a few other composers were tried, Constanze turned it over to Süssmayr.

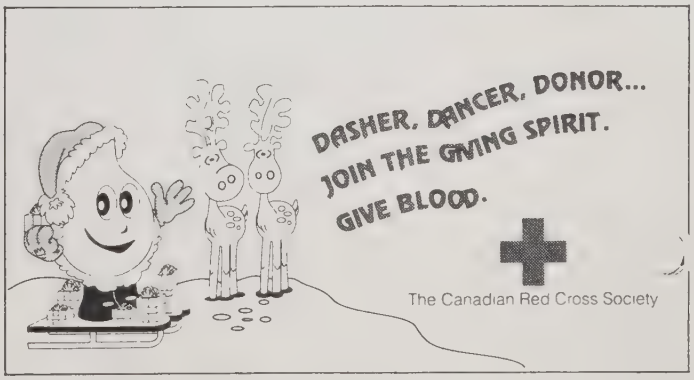
Because of the completion of the work by other hands, strict accuracy of Mozart's unfinished portions of the *Requiem* have been the studied by experts for two hundred years. Mozart's own notes had left the instrumentation of the *Sequenze* and the *Offertory* incomplete; and the *Sanctus, Benedictus,* and *Agnus Dei* had virtually to be done from scratch.

In describing young (he was only 25) Süssmayr's completion, Maximilian Stadler wrote an entire book entitled *Defence of the authenticity of Mozart's Requiem* in 1826. In it, Stadler said that "Süssmayr made his own score (first), quite similar to Mozart's; he first entered in this, note for note, what Mozart's original contained, and then he followed with the utmost care the lead provided for the instrumentation."

In point of fact, Süssmayr was not the most diligent craftsman one could have hoped for to complete Mozart's last work, but through him at least is the most direct link available to what Mozart had wanted to express.

The *Requiem Mass* itself is a fascinating blend of so many of the things which made Mozart a genius: his vocal scoring is deeply felt, but never theatrical, and the dark subject itself is matched by the simple, supreme nobility of his treatment of it.

(c)1991 Dave Baker



Department of Music
University of Alberta

In Recital

CHAMBER MUSIC CONCERT

Monday, December 9, 1991

PROGRAM I - 5:30 pm

From *Kleine Kammermusik für fünf Bläser* — Paul Hindemith
Op. 24, No. 2
I. Lustig. Mässig schnelle Viertel
III. Ruhig und einfach. Achtel.
IV. Schnelle Viertel
V. Sehr lebhaft

Heather McIlroy, flute
Sharie Rathwell, oboe
Karen Noel-Bentley, clarinet
Ivan Wong, bassoon
Craig Scott, horn

Fugue, K.401 — Wolfgang Amadeus Mozart

Toccata for Brass Quartet — Edmund Haines

Debra Spence, trumpet
Robert London, trumpet
Carol Astle, horn
Treena Leepart, tuba

Sonata in D Major, Op. 12, No. 1 — Ludwig van Beethoven
Allegro con brio

Natalie Ozipko, violin
Gladys Odegard, piano

Convocation Hall, Old Arts Building

Sonata for Viola and Piano — Arthur Bliss
(Third movement)

Andrew Bacon, viola
Corey Hamm, piano

From *Liederkreis*, Op. 39 — Robert Schumann
Waldesgespräch
Mondnacht
Schöne Fremde
Auf einer Burg

Melanie Cherniwchan, soprano
Kathy Huget, piano

Sonata, Op. 120, No. 2 — Johannes Brahms
(First movement)

Allison Storochuk, clarinet
Peter Widmaier, piano

From *Sonata for Clarinet and piano* — Paul Hindemith
I. Mässig bewegt
III. Sehr langsam
IV. Kleines Rondo, gemächlich

Karen Noel-Bentley, clarinet
Helen Hong, piano

Trio in D Major, Op. 70, No. 1 — Ludwig van Beethoven
(First movement)

Caroline Vandersloot, violin
Lisa Wagner, cello
Patricia Briskie, piano

Trio in B Flat Major, Op. 99 — Franz Schubert
(First movement)

Jennifer Bustin, violin
Tim Ashworth, cello
Roger Admiral, piano

Department of Music
University of Alberta

In Recital

CHAMBER MUSIC CONCERT

December 9, 1991

PROGRAM II - 8:00 pm

Mandoline — Gabriel Fauré
En Sourdine
Green
A Clymène

Karen Charlton, soprano
Jeri-Mae Astolfi, piano

Cinq mélodies populaires grecques — Maurice Ravel

I. Chanson de la mariée
II. Là-bas, vers l'église
III. Quel galant m'est comparable
IV. Chanson des cueilleuses de lentsiques
V. Tout gai!

Elizabeth Sommer, soprano
Scott Godin, piano

From *Liederkreis,* Op. 39 — Robert Schumann

In der Fremde I
Wehmut
Waldesgespräch
Schöne Fremde
In der Fremde II
Frühlingsnacht

Karen Hamm, soprano
Esther Chu, piano

Convocation Hall, Old Arts Building

From *Die Schöne Müllerin* — Franz Schubert

Trockne Blumen
Eifersucht und Stolz
Die liebe Farbe
Die böse Farbe

Milton Liska, tenor
Marva Duerksen, piano

Sonata, Op. 14 — Robert Muczynski

(First, third, and fourth movements)

Elizabeth Sluys, flute
Pamela Grobben, piano

Saxophone Quartet — Lukas Foss

(First, second and third movements)

Charles Stolte, Dan Baker, Ken Myers
and Jennifer Jewell, saxophones

In Recital

KAREN NOEL-BENTLEY, clarinet

assisted by

ROGER ADMIRAL, piano

Tuesday, January 14, 1992 at 8 pm

Concerto in B Flat Major Allegro moderato Adagio Poco presto	Johann Stamitz (1717-1757)
Sonata in E Flat Major, Op. 120, No. 2 (1894) Allegro amabile Allegro appassionato Andante con moto - Allegro	Johannes Brahms (1833-1897)

INTERMISSION

For an Actor: Monologue for Clarinet (in A) (1978)	Shulamit Ran (b. 1949)
Vier Stücke für Klarinette und Klavier, Op. 5 (1913) Mässig Sehr langsam Sehr rasch Langsam - Viel bewegteres Tempo - Wieder sehr langsam	Alban Berg (1885-1935)
Concerto (1948) Slowly and expressively-Cadenza-Rather Fast	Aaron Copland (1900-1990)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music (Honours) degree for Ms Noel-Bentley.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM NOTES

For an Actor: Monologue for Clarinet (1978) owes its inspiration in large part to the intensely personal ethos with which the clarinet is associated in my mind. To me, the instrument in its contemporary usage suggests an incredible gamut of gestures, dynamics and emotions. Accordingly, in MONOLOGUE, the player assumes the role of a virtuoso actor who, by purely musical means, goes through a kind of wordless "monodrama."

Though not literally in sonata form, the parts of MONOLOGUE nevertheless roughly parallel that form, consisting of: exposition or unfolding in two stages; development-disintegration including a cadenza; coda echoing the opening materials.

The work was commissioned for Da Capo Chamber Players by Laura Flax, who first performed it on May 10, 1978 in Carnegie Recital Hall in New York City.

Shulamit Ran

In Tune

Words on Music

JANUARY - FEBRUARY, 1992

Volume II Number 3

In this issue:

- PROFILE: Christopher Lewis
- Visiting Artists: Hugh Maguire and Tricia Maguire
- Concerts & Events Calendar
- Program Previews

and much more!

Department of Music
University of Alberta

department of
Music

Message from the Chair

On November 26 Paul Davenport, the President of the University of Alberta, Lois Stanford, Vice-President (Student and Academic Services) and her husband, Anita Moore, President of NASA, and Ellen Schoeck, Director of the University Secretariat, and I attended the concert of the University of Alberta/Grant MacEwan Stage Bands in the John L Haar Theatre at Grant MacEwan Community College. This is the second year that the two institutions have combined forces in this way, and Dr Davenport and I agreed in September that such a visit would be an excellent way of confirming in public the relationship that has been developing between the two music departments.

We are now working on some interesting transfer arrangements that promise to enhance the programs of both schools. In these days of dwindling resources this seems to be one of the few ways in which we can hope to expand our offerings to students. Incidentally, the bands played very well. If you haven't heard them you might want to check out the date for the spring concert.

As a variation on that same theme I can report that I had a very useful and productive visit to the Visual and Performing Arts Department of Grande Prairie Regional College in October. It can be a real challenge to balance the desire and need of community colleges to offer university transfer courses with our desire and need to maintain our particular performance and academic standards. These matters are often easier to resolve in person rather than over the telephone or by means of official forms. I hope to visit Keyano College in Fort MacMurray and Medicine Hat College after Christmas.

After a first term in which we welcomed two distinguished visitors to the Department for extended visits, the second term looks fairly routine; that is, there will be the usual number of excellent recitals, lectures and concerts by staff and students that we hope many of you will attend. We all face a major challenge, of course, as we prepare for the next round of budget cuts. Perhaps I will be able to report more fully on that subject in the next issue of In Tune. On behalf of the staff and students of the Department I want to extend our very best wishes for the New Year to all friends of the Department of Music.

Wesley Berg

In Tune:
Words on Music
is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, 492-3263.
Letters to the Editor are welcome.
Editor-in-Chief: W Berg.
Managing Editor: B Musselman.

Joe Loewen 1907 - 1991

Joe Loewen, former Piano Technician in the Department of Music, passed away October 13, 1991, at the age of 84.

He was a vital part of the Edmonton music scene, servicing and rebuilding pianos at the Jubilee Auditorium and the University of Alberta which he combined with a large private clientele.

After retiring in 1974 he designed and built a machine which he used to make bass strings for many prairie region piano technicians, a very useful service which he continued until this year. Mr Loewen maintained a technical consulting company and was known for his honesty, integrity and high standard of workmanship.

Profile: Christopher Lewis

"Swimming" in the Dead Sea: very much like floating a new theory, says Lewis.

More than any field in music, theory has undergone a remarkable metamorphosis in both pedagogy and research over the past twenty years. Use to be when the theory classroom was a solemn place. Theory teachers (you remember them -- straight backs, pinched collars) cultivated reputations based on strange obsessions; nomenclature, "rules of voice leading," definition(s) of "non-harmonic tones," and others far more quirky.

Enter the new wave. Enter Dr Christopher Lewis. Fortunately, Dr Lewis is more committed than obsessed, and that commitment is, purely and exclusively, to communication of knowledge and understanding, and the cultivation of musicality and intelligence. This writer has witnessed the odd ritual of Dr Lewis in "berserk" mode -- a unique mind state enabling the expulsion of the complete catechism of the "old theory" in a breathless five minutes. One wants to expel it quickly. It is, after all, the rest that is important. The rest is exploration and discovery, awakening, and action.

Lewis claims, on the basis of no evidence whatsoever, to be the first music theorist to have climbed Mount Athabasca.

Trained as a composer (MMA, McGill) Dr Lewis arrived at the University of Alberta in '83, after completion of the PhD in The Theory of Music at the Eastman School of Music in Rochester, New York. He quickly established himself as a powerful, inspiring teacher. Drawing on years of teaching experience at McGill, Vanier College, and the University of Western Ontario, he has polished the art of communicating the abstract to a gleaming brilliance. As a scholar, Dr Lewis has read papers at national meetings of both the Society for Music Theory and the American Musicological Society, and has published regularly in the most competitive and distinguished journals. His research has covered an enormously broad range of interest from his book on Mahler's Symphony #9 and analytical articles on works of Schoenberg and Berg, to articles on text/music relationships, structural logic in interrupted harmonic continuities, and 16th-century theoretical thought.

If all of this sounds just a bit overwhelming, be assured that Dr Lewis also indulges innocently and happily in a variety of non-academic pursuits from fine carpentry to the repair of antique books, to bread making, to "vegging-out" in front of the tube. He and his wife, musicologist Brenda Dalen, are entirely dedicated to creating more space for books in their apartment, if only to access the more far-reaching goal of keeping Edmonton's bookstores "above the line."

by Alfred Fisher

Faculty Activities

Michael Roeder presented a series of three lectures at the Edmonton Public Library as part of the Mozartmania festival, December 1-9, 1991... **Wesley Berg** gave a lecture on Old Colony Mennonite music as part of Grande Prairie Regional College's 25th Anniversary Lecture Series in October. Early in November he read a paper at the annual meeting of the American Musicological Society in Chicago. Professor Berg's article entitled *Robert Shaw, Helmuth Rilling, and the Mennonite Festival Chorus* appeared in the September issue of the Choral Journal... **Malcolm Forsyth** received a unique birthday gift in December with a special program of his music including excerpts of a previous interview recorded when Dr Forsyth was in Chicago for several performances of his song cycle *Sun Songs*. This special program was broadcast on WNIB Radio in Chicago... The Edmonton Symphony Orchestra, under the direction of Uri Mayer, premiered **Violet Archer's** *Symphonic Suite* in October... **Christopher Lewis** read a paper "Musical Metaphor, Musical Process & Musical Meaning" in response to a paper by Timothy Jackson at a conference in October, and a paper on Schoenberg's "transitional" music at a Theory Colloquium at the University of Western Ontario in November.

Faculty Recital Series 1991-92

Upcoming programs:

Debra Ollikkala, soprano
January 31, 1992 at 8 pm
with Stéphane Lemelin, pianist

Schubert:
Erlkönig
Gretchen am Spinnrade
Die junge Nonne
Der Hirt auf dem Felsen
with Dennis Prime, clarinettist

Ravel:
Histoires Naturelles

Argento:
From the Diary of Virginia Woolf

Kuniko Furuhata, mezzo soprano
Helmut Brauss, pianist
Art Song Recital
January 12, 1992 at 8 pm

Schumann:
Frauen Liebe und Leben
Four Selected Songs
and selected songs by Chopin, Ives, and Japanese composers.

Helmut Brauss, pianist
February 9, 1992 at 8 pm

Haydn:
Variations in F minor

Beethoven:
Sonata, op.53 in C major (Waldstein sonata)

Debussy:
Four Selected Préludes (Vol. 2)

Liszt:
Funérailles
Au Bord d'une source
Paganini Etude no.6 in A minor

Details for the following concert will be included in the next issue of In Tune.

Richard Troeger, harpsichord
March 15, 1992
The debut of the Department of Music's new harpsichord.

Debra Ollikkala

Kuniko Furuhata and Helmut Brauss

January 1992

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 New Year's Day	2	3	4
5	6 Classes begin.	7	8	9	10	11
12 8:00pm Art Song Recital: Kuniko Furuhata, mezzo soprano & Helmut Brauss, pianist, in Convocation Hall	13	14	15	16	17	18
19 8:00pm Encounters III in Convocation Hall	20	21	22 12:10pm Noon-Hour Organ Recital with student organists in Convocation Hall	23	24	25
26 8:00pm Visiting Artists: Hugh Maguire, violinist, Tricia Maguire, violist & guests, Convocation Hall	27	28	29	30	31 8:00pm Faculty Recital: Debra Ollikkala, soprano with Stephane Lemelin, pianist, in Convocation Hall	

Events are subject to change.

12/6/1991

February 1992

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2 3:00pm Hammerhead Consort Recital Free admission 8:00pm Visiting Artists: Hugh Maguire, violinist, Tricia Maguire, violist & guests both in Convocation Hall	3	4	5	6	7	8 8:00pm Master of Music Recital: Janet Tonin, soprano in Convocation Hall, free admission.
9 8:00pm Faculty Recital: Helmut Brauss, pianist Convocation Hall	10	11	12 12:10pm Noon-Hour Organ Recital with student organists in Convocation Hall	13 8:00pm Two Piano Recital with students of Prof. Brauss in Convocation Hall	14	15 6:00pm Academy Strings Valentine's Ball at Faculty Club
16	17 Family Day	18	19	20	21	22
23	24	25	26	27	28	29

Reading Week

Events are subject to change.

12/6/1991

Program Previews

Sunday, 8 pm **January 12, 1992** Convocation Hall	**Art Song Recital: Kuniko Furuhata, mezzo soprano & Helmut Brauss, pianist** Works by Schumann, Chopin, Ives and Japanese composers. Admission: $7./Adults and $5./Students & Seniors.
Sunday, 8 pm **January 19, 1992** Convocation Hall	**ENCOUNTERS III.** Program: **Franz Haydn's** *Divertimento in D major,* **Malcolm Forsyth's** *The Tempest: Duets & Choruses, 15 Preludes* **of Alexander Scriabin and Arnold Schoenberg's** *Kammersinfonie #1, op. 9.* Performers: Patricia Armstrong, Michael Bowie, Lawrence Cherney, Peter Douglas, John Feldberg, Alfred Fisher, Malcolm Forsyth, Joan Greabeiel, Charles Hudelson, Kay McCallister, Norman Nelson, Dennis Prime, Tanya Prochazka, David Quinn, Jennifer Short, Jan Urke, Shelley Younge. Admission: $7./Adults and $5./Students & Seniors.
Wednesday, 12:10 pm **January 22, 1992** Convocation Hall	**Noon-Hour Organ Recital: Graduate and undergraduate student organists** Program will include works by **Bruhns, Bach, Mozart** and **Reger.** Free admission
Sunday, 8 pm **January 26, 1992** Convocation Hall	**Visiting Artists Recital: Hugh Maguire, violin , Tricia Maguire, viola** Program: **Bartok's** *Duo for Two Violins,* **Purcell's** *Chacony,* **Britten's** *Phantasy for Oboe & Strings, op. 2* with oboist Jennifer Short, and **Brahm's** *String Sextet no. 1 in Bb major.* Admission: $7./Adults and $5./Students & Seniors.
Friday, 8 pm **January 31, 1992** Convocation Hall	**Faculty Recital: Debra Ollikkala, soprano with Stéphane Lemelin, pianist.** Program: **Schubert's** *Erlkönig, Gretchen am Spinnrade, Die junge Nonne* and *Der Hirt auf dem Felsen* with clarinettist Dennis Prime, **Ravel's** *Histoires Naturelles* and **Argento's** *From the Diary of Virginia Woolf.* Admission: $7./Adults and $5./Students & Seniors.
Sunday, 8 pm **February 2, 1992** Convocation Hall	**Visiting Artists Recital: Hugh Maguire, violin, Tricia Maguire, viola** Program: **Schumann's** *Piano Quintet in Eb, op.44* with pianist Helmut Brauss, and **Brahms's** *String Sextet no. 2 in G major.* Admission: $7./Adults and $5./Students & Seniors.
Sunday, 8 pm **February 9, 1992** Convocation Hall	**Faculty Recital: Helmut Brauss, pianist.** Program: **Haydn's***Variations in F minor,* **Beethoven's** *Sonata op.53 in C major (Waldstein sonata),* **Debussy's** *Four Selected Préludes (Vol.2)* and **Liszt's** *Funérailles, Au bord d'une source, Paganini Etude no.6 in A minor.* Admission: $7./Adults and $5./Students & Seniors.
Wednesday, 12:10 pm **February 12, 1992** Convocation Hall	**Noon-Hour Organ Recital: Graduate and undergraduate student organists** Program will include music for organ and percussion performed by Laura Ehrman and Darren Salyn. Free admission
Thursday, 8 pm **February 13, 1992** Convocation Hall	**Two Piano Recital with Students of Professor Helmut Brauss.** Program will include works by Mozart, Chopin, Brahms, Shostakovich, Milhaud and Hindemith. Free admission
Saturday, 6 - 12 pm **February 15, 1992** Faculty Club	**The third annual Academy Strings Valentine's Ball at the Faculty Club.** A romantic evening which includes cocktails, dinner and music. This is a fund-raising activity for the ensemble. Call 492-0584 for tickets information.

Visiting Artists: Hugh and Tricia Maguire

Hugh Maguire was born in Dublin, Ireland, and throughout his career has been active as a conductor, chamber music player and solo violinist throughout the British Isles and Europe.

He is the Director of String Studies at the Britten-Pears School for Advanced Musical Studies at Snape, England. In addition to directing the highly acclaimed Britten-Pears Orchestra and overseeing the auditions, he is a constant and important presence at the master classes for solo string players and at the International Academies of String Quartets and Chamber Music at which he takes classes.

He has been associated with the National Youth Orchestra of Great Britain, the Irish Youth Orchestra and the European Community Youth Orchestra.

Hugh Maguire was leader of the London Symphony Orchestra and the BBC Symphony Orchestra during the period 1950 - 1970 and for eleven years led the Allegri String Quartet. He was the leader of the London Octet and made guest appearances as soloist with the Academy of St. Martin-in-the-Fields. For the past eight years he has been leader at the Royal Opera House, Covent Garden. Mr Maguire will be performing for the CBC while he is in Canada.

During an interesting career in many artistic fields, Tricia Maguire has made a large contribution to the cultural and educational activities in the East of England.

She was born in Suffolk and had successful studies in Fine Arts along with music before finally taking her degree in music at the Guildhall School of Music and Drama, specialising in viola performance.

During the last two decades she has been active as a performer, teacher and organiser of music events, many associated with the renowned Aldeburgh Festival and the Britten-Pears School.

Hugh and Tricia Maguire will be touring Alberta during January and February of this year and while visiting the U of A they will participate in two public concerts: Sunday, January 26 & Sunday, February 2. Guest performers for these concerts will include Norman Nelson, Jennifer Short, Helmut Brauss, Colin Ryan, Michael Bowie and Tanya Prochazka.

Please see Program Previews for works to be performed.

Encounters III

The final concert in the 1991-92 series:

ENCOUNTERS IV
Sunday, at 8 pm
March 22, 1992 in
Convocation Hall

Sunday, 8 pm
January 19, 1991
in Convocation Hall

Program:

Franz Josef Haydn
Divertimento in D major, op.2, no.5, Hob.II,22
Norman Nelson & Patricia Armstrong, violins
Michael Bowie, viola
Tanya Prochazka, violoncello
Kay McCallister & Joan Greabeiel, horns

Malcolm Forsyth
The Tempest: Duets & Choruses
Lawrence Cherney, oboe
Norman Nelson & Patricia Armstrong, violins
Michael Bowie, viola
Tanya Prochazka, violoncello
Jan Urke, double bass

Alexander Scriabin
15 Preludes
Alfred Fisher, piano

Arnold Schönberg
Kammersinfonie #1, op.9, for fifteen instruments
Shelley Younge, flute & piccolo
Jennifer Short, oboe
Lawrence Cherney, english horn
Dennis Prime, Eb clarinet
Charles Hudelson, clarinet
David Quinn, bass clarinet
Peter Douglas, bassoon
John Feldberg, contrabassoon
Kay McCallister & Joan Greabeiel, horns
Norman Nelson & Patricia Armstrong, violins
Michael Bowie, viola
Tanya Prochazka, violoncello
Jan Urke, double bass
Malcolm Forsyth, conductor

Student and Alumni Activities

Piotr Grella, MMus student in composition, will have his composition *The Dreams of Odysseus* staged by the Brian Webb Dance Company during February in Edmonton. This chamber work for violin, marimba and piano was realized in the Department of Music's Electroacoustic studio.. Saxophonist **Michael Spindloe** (BMus 1991) is working as a sessional instructor teaching saxophone at the University of Saskatchewan in Saskatoon. . . The Hammerhead Consort with pianists **Roger Admiral** and **Corey Hamm** and percussionists **Trevor Brandenberg** and **Raj Nigam** will perform on Sunday, February 2, 1992 at 3 pm in Convocation Hall. Roger (MMus, 1990) is working on a DMus in piano performance, Corey (BMus, 1991) has begun a MMus degree in piano performance, and Trevor and Raj are completing their BMus degrees in Applied Music. Admission will be free for this presentation. . . **Anthony Bernhardt** (BMus, 1989), is the Edmonton dealer and consultant for the music notation software program FINALE. For the past three years Anthony has been writing music for video productions in his electronic studio.

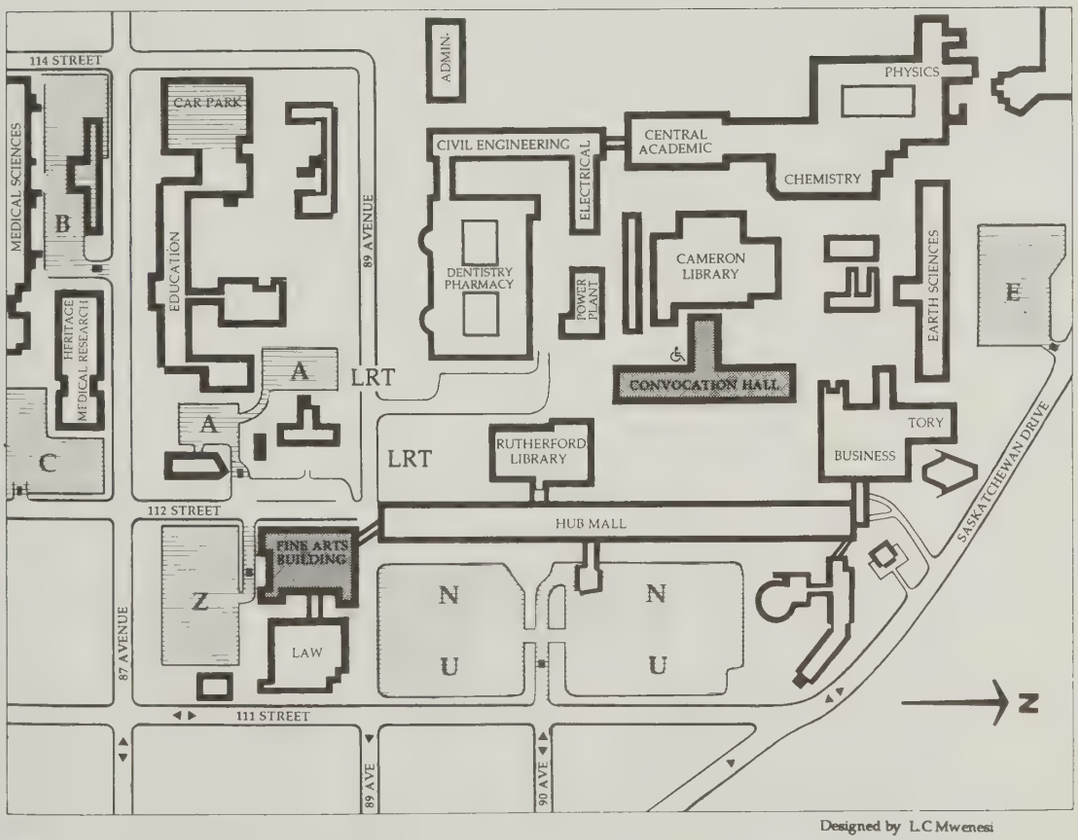
General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the southwest side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors for all Faculty, Visiting Artsits and Encounters concerts. Student Ensemble concerts tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

Campus Map



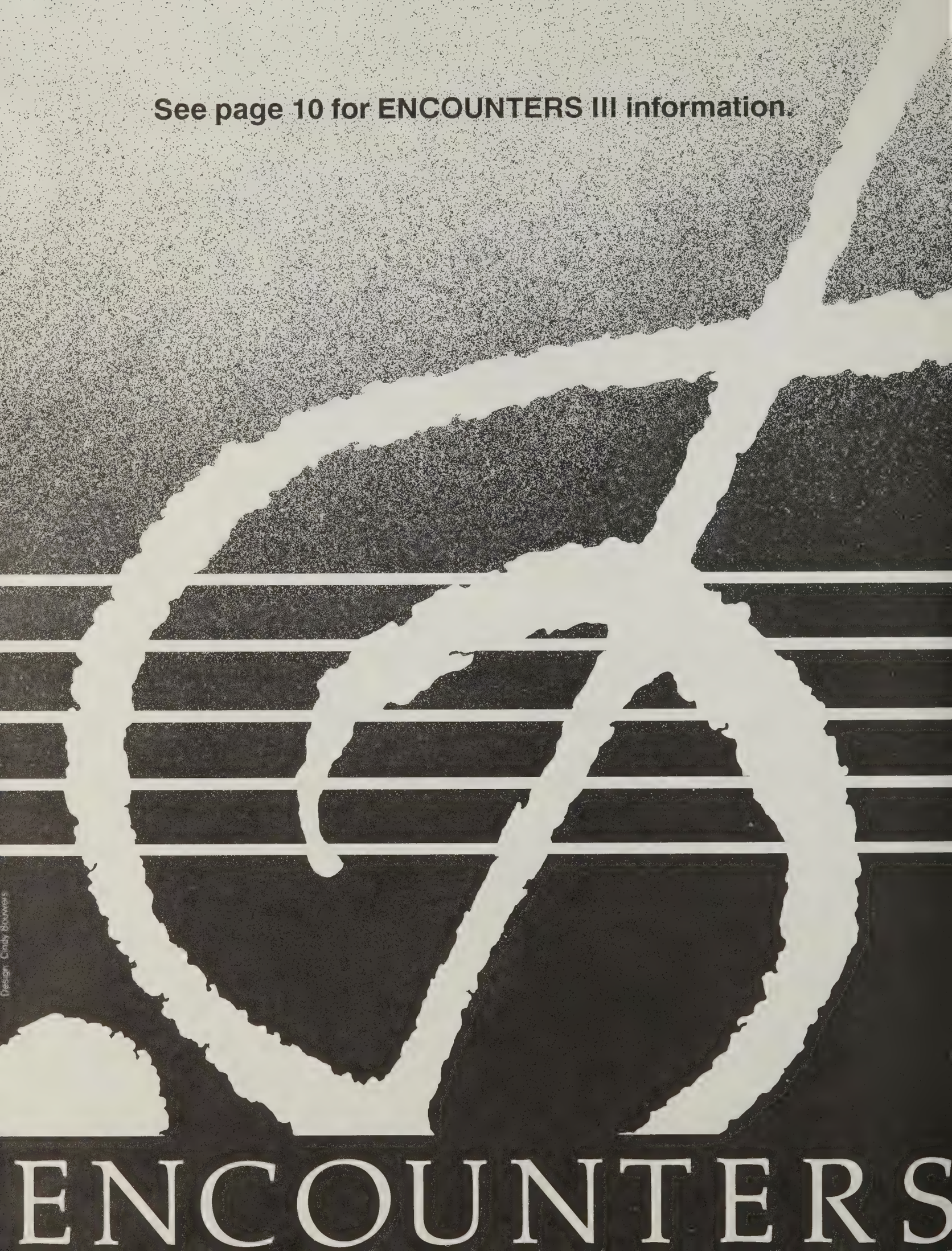
Designed by L.C Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

See page 10 for ENCOUNTERS III information.



NOON-HOUR

ORGAN RECITAL

Wednesday, January 22, 1992
at 12:10 pm

Convocation Hall, Arts Building

Program

Department of Music
University of Alberta

Organists are from the class of Dr Marnie Giesbrecht:

Stillman Matheson, doctoral student
Richard Van der Woude, master's student
Christopher New, undergraduate student (first year)
Tammy-Jo Mortensen, undergraduate student (fourth year)

PROGRAM

Präludium in G Major — Nicolaus Bruhns (1665-1697)

Stillman Matheson, organist

Prelude and Fugue in C Minor, BWV 549 — Johann Sebastian Bach (1685-1750)

Christopher New, organist

Chorale Preludes, Op. 67 — Max Reger (1873-1916)

*Lobe den Herren, den mächt*igen König der Ehren
Valet will ich der geben
Nun danket alle Gott

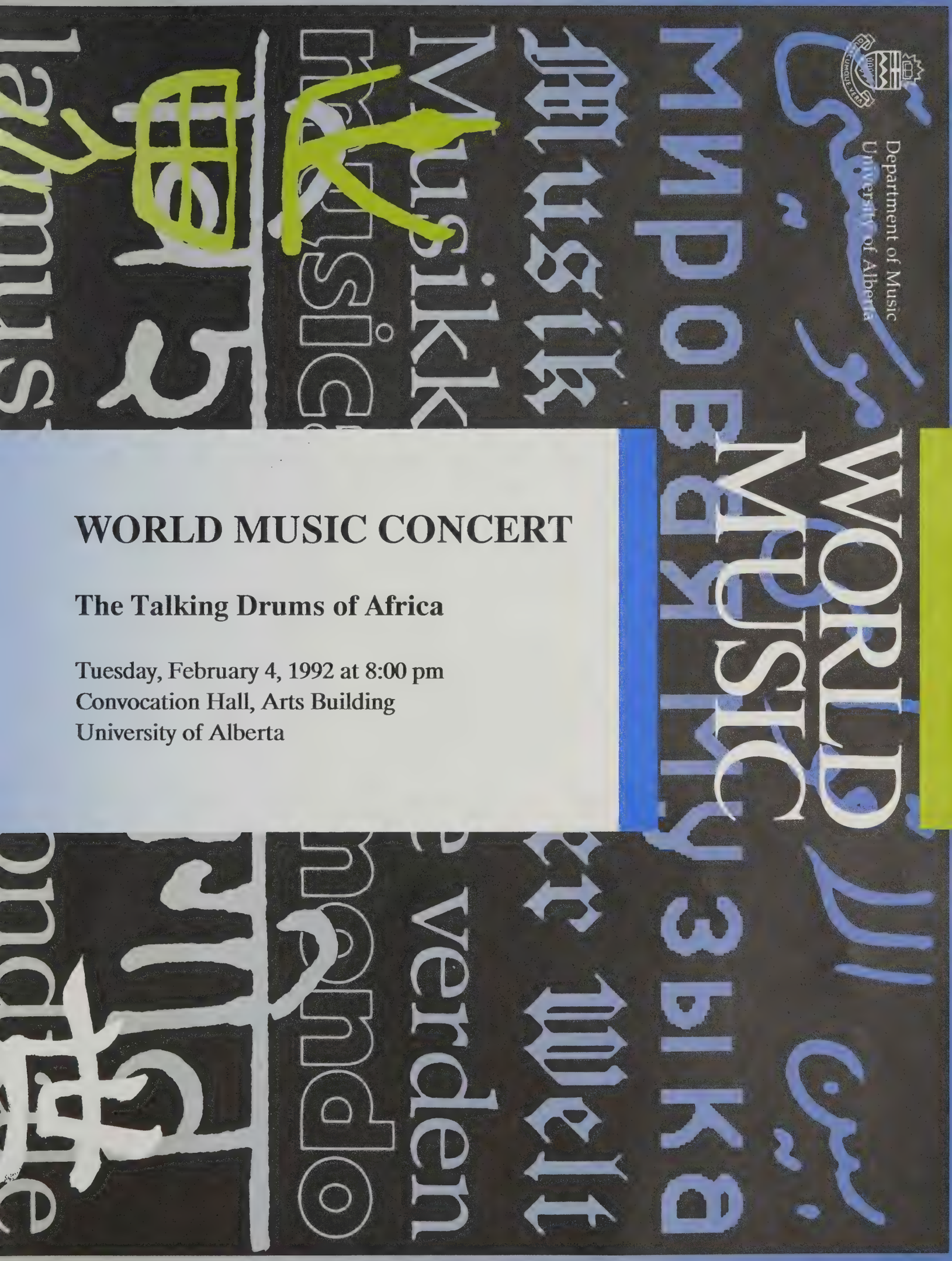
Tammy-Jo Mortensen, organist

Tanz-Toccata (1970) — Anton Heiller (1923-1979)

Richard Van der Woude, organist

N.B.: Recording is not permitted without written consent from the performer(s).

Next concert: Wednesday, February 12, 1992 at 12:10 pm in Convocation Hall, Arts Building.


WORLD MUSIC
Musik
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World Music is your music!

"The "cultural pot-pourri" which is Canada....."

"Canada is a rich collage of cultural diversity....."

"Life in Alberta is enriched by its diverse cultural heritage....."

"Cultural diversity is maintained through the desire to assimilate various ethnic groups while maintaining their individuality and preserving their heritage....."

Canadians hear such statements daily. It is, in fact, a principle by which Canadians define themselves. Now this desire is given expression in the fifth of a series of annual **World Music** concerts. Performers of the African Culture Club have been invited to participate in an evening of ethnic music presented under the auspices of the Department of Music and the International Student Centre. The **World Music** concerts honour **Moses Asch** and the **Asch** family on the occasion of their donation of the complete catalogue of **Folkways** recordings henceforth known as the **Moses and Frances Asch Collection. Moses Asch** was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

Created in 1988, the **World Music** concert series reflects the commitment of the Department of Music to conduct research in ethnic musics and provides a university-based forum for the presentation of ethnic musics to Edmonton audiences.

THE AFRICAN CULTURE CLUB

Suite 418, 406 - Blackthorn Rd. N.E.
Calgary, Alberta, Canada
T2K 1K5

Tel: (403) 274-8914

The concert features a variety of traditional and contemporary music and dances of West Africa. At least six different types of traditional rhythms will be performed with African drums and other percussion instruments. These rhythms will be accompanied by dances, songs, cries, and chants. These include sacred and secular types.

In addition to traditional African instruments, electronic items will also be used to present a number of songs. The music is written by members of the performing group, and is based on traditional African rhythms.

All performers are members of "DABATRAM", the performing arts branch of the African Culture Club. They originate from a variety of African countries, including Ghana, Nigeria, Mali, and Namibia, and from North America. Among them are:

Dr Kodzo Gavua, Leader (African percussion, guitar, bass, vocals)
Mr Karamoko Kouyate (African percussion, guitar, vocals)
Mr Abdul Adams (African percussion, bass, vocals)
Mr Azuka-Ego Anene (African percussion, congas)
Mr Paul Woodrow (keyboard, percussion)
Mr Clint Butler (drums)
Mr Daniel Hollenberg (saxophone)
Miss Isaura Nhukwete (dance)
Mr Opoku Agyemang Anane (dance, African drums)

Besides musical concerts, Dabatram presents educational and entertainment programs in elementary and high schools, and organizes workshops on African drums and dance. The group also performs at night clubs, private parties and official gatherings. It has featured in the 1991 Calgary Caribbean, Jazz and Folk Festivals, the 1991 South Country Fair, and in several other programs across Southern Alberta.

musica del mundo
Alheims tónlist
WORLD MUSIC

HELMUT BRAUSS, pianist

Sunday, February 9, 1992
at 8:00 pm

Convocation Hall
Arts Building

Program

Department of Music
University of Alberta

PROGRAM

Prelude and Fugue in C Sharp Major (Well Tempered Clavier I) — Johann Sebastian Bach (1685-1750)

Variations in F Minor — Joseph Haydn (1732-1809)

Sonata in C Major, Op. 53 (Waldsteinsonata) — Ludwig van Beethoven (1770-1827)

- Allegro con brio
- Adagio
- Allegretto - Prestissimo

INTERMISSION

Four Selected Preludes (Vol. 2) — Claude Debussy (1862-1918)

- Brouillards
- Les fées sont d'exquises danseuses
- La terrasse des audiences du clair de lune
- General Lavine - eccentric

Funérailles — Franz Liszt (1811-1886)

Au bord d'une source

Paganini Etüde No. 6 in A Minor

PROGRAM NOTES

J.S.Bach's collection of 48 Preludes and Fugues in two volumes titled **"Das Wohltemperierte Klavier"** contains an unfathomable wealth of musical ideas and forms. This is evident in the Preludes as well as in the Fugues, the number of voices of which range from two to five. Bach must have been intrigued by the establishment of the **Welltempered Tuning System** by Werckmeister since he followed his first collection of 1722 with another in 1744 - both covering all the major and minor keys. The "brillant" key of C-sharp major containing seven sharps inspired Bach to conceive a Prelude with extraordinary figurative brillance and a 3-part Fugue based on a joyful, lively theme - all in all totally commensurate with the character of this particular key considered rather remote at Bach's time.

In Elssler's copy of the F-minor Variations Haydn had added the title **"Un piccolo Divertimento"**. One may speculate that he was thus indicating that this piece does not really follow the conventional Variation Form of the time. It is based on two contrasting themes, one in the minor, the other in the major mode that are subsequently varied twice and followed by a rather extensive Coda. The constant change of minor and major certainly adds to the charm of the brillant figuration permeating this musical gem.

Dedicated to his benefactor Count Waldstein who supported Beethoven's travel from Bonn to Vienna this "sister sonata" of the famous Appassionata shows similar musical dimensions, although leaning more towards crystalline brillancy and apollonian clarity contrasting the powerful emotionalism and dionysian expansiveness of the Appassionata. This sonata can be considered a piece consisting of two movements of major proportions linked by an introspective "Introduzione" in the subdominant key. This rather mystic section descend into the darker regions of personal experience from which it emerges slowly towards an evocative question on the dominant G leading to the magic first appearance of the cantabile theme of the final Rondo. The architectural proportions of this final movement are concise and clear inspite of its vast dimensions. In the Prestissimo Finale Beethoven seems to revel in the display of powerful virtuosic writing including octave glissandi that are nearly impossible to perform on the heavier action of our modern grand pianos. His sophisticated pedal markings must have impressed his contemporaries and have lost nothing of their intrinsic magic even today. The triumphant ending owes much to Beethoven's generous pedal indications thereby confirming the composer's constantly evolving technical means of expression as serving his ever changing artistic visions. In this sense every Sonata of Beethoven appears as a unique musical organism rather than representing a clearly defined "species".

Program Notes (continued)

The two volumes of Debussy's Preludes can be considered a compendium of his "impressionistic language", complemented only later by his final work for piano, the sophisticated Etudes.
It is of importance that Debussy placed the socalled titles in quasi parentheses at the end of each piece thus indicating rather vague associations than definite pictures. However, these titles are important in that they stimulate the imagination of the performer thus enhancing his understanding of the pieces. (....**Brouillards**) is characterized by a static tranquility of intermixing sound patterns only occasionally interrupted only by sudden dynamic outbursts evoking the image of objects appearing and disappearing within the mist. (....**Les Fees sont d'éxquises danseuses**) flows with airy lightness in fast pulsation, interrupted by seemingly erratic, equilibristic changes of figurations that easily can be associated with the realm of fairy tales. (...**La terrasse des audiences du clair de lune**) was supposedly inspired by the vision of a moonlight night in India permeated by oppressive sultry heat. Notable are a number of parallel chord sequences so characteristic in Debussy's treatment of the tonal spectrum. (.....**General Lavine - eccentric**) is inspired by a real person, a clownish American tramp performing at that time in one of the numerous Vaudeville shows in Paris seen by Debussy and strikingly depicted in the style of an American Cake Walk.

Liszt reportedly wrote **Funérailles** under the impression of Chopin's death (October 17, 1849) noting the date October 18, 1849 as composition date. All the feelings of desperation, anguish. sorrow and resignation man is capable of experiencing are poured by Liszt into this music. In Chopin's own Funeral March in his Sonata op.35 mourning is elevated towards a noble objectivity, while Liszt's "Totenklage" is somewhat raw, archaic and by comparison not so refined. However, that type of directness is very powerful and can overwhelm even the sophisticated listener. Liszt preceeded the piece **Au bord d'une source** with a quotation by Schiller: "In säuselnder Kühle beginnen die Spiele der jungen Natur." Always sensitive to stimulation by poetry Liszt uses his idiosyncratic metamorphosis technique to create a delicate pastoral sound picture commensurate with the association evoked by the above mentioned quotation. The **Sixth Paganini Etude** consists of Variations on the famous theme by Paganini which has been used by many other composers including Brahms and Rachmaninoff. The simplicity of the harmonic scheme allows for endless possibilities in figurative elaboration. Paraphrased the Paganini of the Piano Liszt does not hesitate to take advantage of this reputation and collates a variety of variations combining a unifying harmonic scheme with boldly virtuosic, strongly contrasting figuration and sound patterns. A typical final virtuoso variation reflects the legendary pianistic prowess of Liszt.

Department of Music
University of Alberta

In Recital

TWO PIANO RECITAL

Thursday, February 13, 1992 at 8:00 pm

Fugue in C Minor, K.426 (1783) — Wolfgang Amadeus Mozart (1756-1791)

Susan Hunter
Faith Farthing

Concertino (1953) — Dmitry Shostakovich (1906-1975)

Deidre Brown
Darlene Freund

Sonata (1942) — Paul Hindemith (1895-1963)

- Glockenspiel
- Allegro
- Kanon
- Recitativ (On an old English Poem "This World's Joy")
- Fuge

Peter Jancewicz
Roger Admiral

Rondo in C Major, Op. 73 (1828) — Frederick Chopin (1810-1849)

Joachim Segger
Scott Godin

Petite Suite (1888) — Claude Debussy (1862-1918)

Transcribed for two pianos by Henri Büsser

- I En Bateau
- II Cortège
- III Menuet
- IV Ballet

Iva Chen
Tanya Garrett

Scaramouche (1939) — Darius Milhaud (1892-1974)

- I Vif
- II Modéré
- III Brazileira

Jeri-Mae Astolfi
Elizabeth Scholtz

Students are from the class of Professor Helmut Brauss.

Convocation Hall, Old Arts Building

STUDENT RECITAL

Friday, February 14, 1992 at 8:00 pm

Fain Would I Wed (Fourth Book of Ayres, 1617)	Thomas Campion (1567-1620)
Flow Not So Fast Ye Fountains (Third Book of Ayres, 1603)	John Dowland (1563-1626)
Fine Knacks for Ladies (Second Book of Ayres, 1600)	John Dowland

Melanie Cherniwchan, soprano
Corey Hamm, piano

Der Nussbaum (Myrthen Lieder, 1840)	Robert Schumann (1810-1856)
A Blackbird Singing (Over the Rim of the Moon, 1918)	Michael Head (1900-1976)

Connie Davidson, mezzo-soprano
Corey Hamm, piano

Au bord de l'eau (1875)	Gabriel Fauré (1845-1924)
Nuits d'etoiles (1880)	Claude Debussy (1862-1918)

Carmen Wiart, soprano
Corey Hamm, piano

If There Be Any One (A Book of Ayres, 1606)	John Bartlet (Fl.1606-1610)
Tune Thy Music To Thy Heart (1613)	Thomas Campion (1567-1620)
Sweeter Than Roses (Pausanias, 1695)	Henry Purcell (1659-1695)

Nancy Rogers, soprano
Corey Hamm, piano

INTERMISSION

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

A Charm of Lullabies (1948) — Benjamin Britten (1913-1976)

1. A Cradle Song (William Blake)
2. The Highland Balou (Robert Burns)
3. Sephestias Lullaby (Robert Greene)
4. A Charm (Thomas Randolph)
5. The Nurse's Song (John Philip)

Elizabeth Sommer, mezzo soprano
Corey Hamm, piano

Barcarolle, Op. 60 (1845-46) — Frédéric Chopin (1810-1849)

Corey Hamm, piano

Performers are from the class of Mrs Viola Wallbank with guest artists Ms Wiart (BMus) and Mr Hamm (MMus student).

In Recital

ELIZABETH MacINTOSH, soprano

and

PETER JANCEWICZ, piano

Sunday, February 16, 1992 at 3:00 pm

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM

Exsultate, Jubilate, K.V. 165 — Wolfgang Amadeus Mozart (1756-1791)

The Great Spirit — Violet Archer
(A North American Indian Legend) — (b.1913)
Song for Fine Weather — Jean Coulthard
Love song (Haida Indian Poems) — (b.1908)

Cycle of Three Love Songs — Jean Coulthard
(From *The Ill Tempered Lover* by L A McKay)

1. Stand Swaying, Slightly
2. I Often Wonder
3. There is no Darkness

Five Lyrics of the T'ang Dynasty — John Beckwith (b. 1927)

1. Staircase of Jade
2. Limpid River
3. The Inlaid Harp
4. On a Rainy Night
5. Parting at a Wine Shop

INTERMISSION

Shéhérazade — Maurice Ravel (1875-1937)

- Asie
- La Flûte enchantée
- L'Indifférent

Quatro Madrigales Amatorios — Joaquin Rodrigo (b. 1910)

- Con qué la lavaré?
- Vos me matasteis
- De dónde venis, amore?
- De los álamos vengo, madre

Texts and Translations

Exultate, jubilate - Exult, rejoice
Exult, rejoice,
O happy souls.
And with sweet music
Let the heavens resound,
Making answer, with me, to your song.

The lovely day glows bright,
Now clouds and storms have fled,
And a sudden calm has arisen for the just.
Everywhere dark night held sway before.
But now, at last, rise up and rejoice,
Ye who are not feared,
And happy in the blessed dawn
With full hand make offering of garlands
and lilies.

And Thou, O Crown of Virgins,
Grant us peace,
And assuage the passions
That touch our hearts.
Alleluia.

The Great Spirit
(Inge Israel)
In the still
the pregnant still
of early spring
a wanderer can hear
the Great Spirit sing
and feel his breath
revive the world
till every leaf has been unfurled
and little insects get their due
and happy birds a bird's eye view
of summer bounty.

When all have had their fill
the Great Spirit's will is done
and before his timely flight
he will signal his delight
in glorious red and gold.

No sooner has he turned to leave
than Thunder Spirit's arrows
boldly cleave the sky
and his roar wakes Winter Spirit
who emerges from his lair
and clubs the forests till they're bare.

Then snow elves with their tiny wings
silence anyone who sings
and dance
to lull the earth into white trance

Five Songs of T'ang Dynasty (Beckwith)
1. **The Staircase of Jade** (Li Po)
Her jade-white staircase is cold with dew;
Her silk soles are wet, she lingered there so
long...
Behind her closed casement, why is she still
waiting,
Watching through its crystal pane the glow
of the autumn moon?

2. **The Limpid River** (Wang Wei)
The limpid river, past its bushes
Running slowly as my chariot
Becomes a fellow voyager
Returning home with the evening birds.
A ruined city-wall overtops an old ferry,
Autumn sunset floods the peaks.
....Far away, beside Mount Sung
I shall close my door and be at peace.

3. **The Inlaid Harp** (Li Shang-Yin)
I wonder why my inlaid harp has fifty
strings.
Each with its flower-like fret an interval of
youth.
...The sage Chuang-tzu is day-dreaming,
bewitched by butterflies,
The spring-heart of Emperor Wang is crying
in a cuckoo,
Mermen weep their pearly tears down a
moon-green sea,
Blue fields are breathing their jade to sun...
And a moment that ought to have lasted for
ever
Has come and gone before I knew.

4. On a Rainy Night (Li Shang-Yin)
You ask me when I am coming. I do not
know.
I dream of your mountains and autumn pools
brimming all night with the
rain.
Oh, when shall we be trimming wicks again,
together in your western
window?
When shall I be hearing your voice again,
all night in the rain?

5. Parting at a Wine-Shop (Li Po)
A wind, bringing willow-cotton, sweetens
the shop
And a girl from Wu, pouring wine, urges
me to share it
With my comrades of the city who are here
to see me off;
And as each of them drains his cup, I say to
him in parting,
O, go and ask this river running to the east
If it can travel father than a friend's love!

Shéhérazade
Three Poems by Tristan Klingsor
Asie - Asia
Asia,
Ancient, marvelous country of fairy tales,

Where fantasy sleeps like an empress
In her forest filled with mystery.
Asia,
I would I could go with the ship
Which is rocking this evening in the port,
Mysterious and lonely,
And which spreads at last its violet sails
Like an immense bird of night in the golden
sky.
I would I could go towards the islands of
flowers.
While listening to the song of the wayward
sea
With its old bewitching rhythm.
I would I could see Damascus and the
Persian cities.
With minarets rising airily into the sky.
I would I could see beautiful silk turbans
About black faces with shining teeth;I would
like to see eyes dark with love
And pupils shining with joy
In faces with skins yellow as an orange;
I would like to see velvet garments
And robes with long fringes.
I would like tos ee calumets held between
lips

Fringed with white beards;
I would I could see grasping merchants with
their shifty eyes,
And cadis, and viziers,
Who with a single movement of their
bending finger,
Decree life or death just as they wish.
I would I could see Persia and India, and
then China
The portly mandarins beneath their
sunshades,
And the princesses with their delicate
hands,
And their scholars who dispute
About poetry and beauty;
I would I could linger at the enchanted
palace
And like a foreign traveller,
Gaze lingeringly at countrysides painted
On materials in pinewood frames
with a figure in the of midst of an orchard;
I would like to see assassins smiling,
The executioner who cuts off an innocent
head
With this great curved oriental sabre.
I would like to see beggars and queens;
I would like to see roses and blood;
I would like to see those who die for love or
else for hate.
And then later I would return
And relate my adventure to whose
interested in dreams,
While raising like Sinbad my old Arabian cup

Now and then to my lips
To interrupt the tale with artistry...

Texts and Translations (continued)

La Flûte enchantée
The shade is soft and my master sleeps
With a funny silken bonnet on his head
And his long yellow nose in his white beard
But I, I am still awake,
And I can heart outside
The melody of a flute eloquent
Of sadness or joy in turn.
An air, now languourous, now gay,
Played by my dear lover.
And, when I draw near the casement,
I feel that each note flies
From the flute towards my cheek
Like a mysterious kiss.

L'Indifférent
Your eyes are gentle, like those of girl,
Young stranger, and the delicate curve
Of your handsome face, shadowed with down,
Is still more alluring in its contour.
Your lips chant on my threshold
An unknown, charming tonue,
Like inharmonious music.
Enter! And that my wine may refresh you...
But no, you pass,
And I see you leaving my door,
Making a last graceful gesture
Your hips gently swaying,
With your languid, feminine walk...

Rodrigo
Con qué la lavare?
With what then may I bathe the bloom upon my beauty?
With what then may I bathe? Who life has made so twisted?
The wives and mothers wash them with water fresh from lemons.
I'll wash my marks of anguish with tears wrung from my sorrow.

Vos me mastasteis
You have destroyed me, child of the long tresses,
With love have killed me.
By the banks of a river I saw a virgin.

De dònde venis, amore?
From where have you come, my lover?
I have been a witness!
I know where you've come from,
I know where you've been to, just where you've been.

De los álamnos vengo, madre
I have been by the poplars, mother
I've seen how their branches swayed in the breezes.
By the poplar trees of Sevilla, seen my beautiful love.

department of

Music

Department of Music
University of Alberta

In Recital

DEBRA SPENCE, trumpet

assisted by

COREY HAMM, piano

Sunday, February 23, 1992 at 5:00 pm

Concerto a Tromba principale (1803) — Johann Nepomuk Hummel (1778-1837)
- I Allegro con spirito
- II Andante
- III Rondo

Celebrating Harvest (1990) — Sun Jun (b. 1931)

INTERMISSION

Solo de Concours — Théo Charlier (1868-1944)
Allegro - Lent - Allegro deciso

Sonata in D Major for Trumpet and Strings (1694) — Henry Purcell (1659-1695)
- I Allegro
- II Adagio
- III Presto

Melinda Cooke, violin I
Jennifer Wolff, violin II
Michael Moser, viola
Adele Bosse, violoncello
Tammy-Jo Mortensen, organ

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Spence.

Convocation Hall, Old Arts Building

In Recital

SCOTT GODIN, pianist

Monday, March 2, 1992 at 8:00 pm

Ballade in G Minor, Op. 23 (1836)	Frédérick Chopin (1810-1849)
Sonata in G Major, Op. 79 (1809) I Presto alla tedesca II Andante III Vivace	Ludwig van Beethoven (1770-1827)
From *Harmonies poétiques et religeuses*: Funérailles (1849)	Franz Liszt (1811-1886)
INTERMISSION	
Scherzo in E Flat Minor, Op. 4 (1851)	Johannes Brahms (1833-1897)
Pour le Piano (1901) I Prelude II Sarabande III Toccata	Claude Debussy (1862-1918)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Godin.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Tune

Words on Music

MARCH - APRIL, 1992

Volume II Number 4

In this issue:

- PROFILE: Debra Ollikkala
- Visiting Artists: Jeff Bradetich
  Antonin Kubalek & Ivan Zenaty
- Richard Eaton Singers'
  40th Anniversary
- Concerts & Events Calendar
- Program Previews

and much more!

Department of Music
University of Alberta

Message from the Chair

In the last issue of In Tune I mentioned the difficult financial circumstances members of the University of Alberta community are having to face and promised that I would have something more to say on the subject. At this time we still do not know the details of this year's budget. We do expect it to be a difficult process.

But while we agonize about what to cut and what the implications for our programs will be, we sometimes need to be reminded of why we are here and what we are doing. Such a reminder has come to me in my visits to a number of community colleges over the past few months. There I met at least a half dozen former students who are leading busy and productive lives, teaching, performing, and enriching the communities they have adopted as their homes. And as I scanned our alumni mailing list recently I encountered the names of many more past students who we know have put their training to good use in a variety of ways.

In a card that is sent out to graduating students from the Department each year I wrote the following:

"In civilizations not encumbered with the overburden of cultural and technological baggage that we have to cope with, really important ideas are sung, danced or played. In other words, you have chosen and been trained in an art that is fundamental to being human. We wish you well as you go out to sing, dance, and play, and as you teach others to do what is really important."

There in a nutshell, I like to think, is the reason for what we do, for examinations, recitals, theory assignments, publications, and all the other things that keep us busy from day to day. The challenge for us is to keep on doing this important task with fewer resources from the usual sources. This is where friends of the Department, and especially alumni, can be of assistance. Over the past two months we have been gratified to receive donations from a variety of donors, including a recent graduate. We are also open to ideas about how best to meet the needs of past, present, and future students. In 1995 it will be 50 years since the Department of Fine Arts was established at the University of Alberta, and 30 years since the the Department of Music was established. Perhaps it is time to celebrate! If you have ideas, please let me know.

Finally, we will be saying farewell to two colleagues who have served the Department for many years. Although he will continue to teach part-time for the next two years, Michael Bowie will be retiring at the end of this academic year and moving to Victoria. Alfred Fisher will be going to Queen's University this summer to take up a new challenge as Director of the School of Music. We wish them and their families well.

Wesley Berg

In Tune:
Words on Music
is published bi-monthly by the University of Alberta Department of Music, 3-82 Fine Arts Bldg., Edmonton, T6G 2C9, 492-3263.
Letters to the Editor are welcome.
Editor-in-Chief: W Berg.
Managing Editor: B Musselman.

Telephone Changes

The Department of Music General Office has made several changes in their telephone service and can now be reached by FAX machine. The Department's FAX number will be 492-9246.

In order to add this service to our telephone system we have had to discontinue the following number: 492-3907.

Current commonly used telephone numbers:

General Office: 492-3263, Music Resources Centre: 492-5708, FAX: 492-9246

Profile: Debra Ollikkala

What do the following have in common: an early desire to follow a career in nursing, an accomplished musical career that belies her youth, a passion for carrot gardens, and an immaculate office that is the envy of her more slovenly colleagues? The answer is this month's profiled personality, Professor Debra Ollikkala.

Born and raised in London Ontario, Debra studied piano as a child and in grade 11 started voice lessons. Although she at first had thoughts of a career in nursing, all aptitude tests pointed in the direction of music. Nursing's loss was music's gain as she went on to receive her Bachelor and Master of Music Degrees in Vocal Literature and Performance from the University of Western Ontario. After graduating in 1978 she taught voice and conducted choral ensembles at the University of Western Ontario and later at Algoma University College in Sault Ste Marie. Before starting her DMA work, she combined her love of music with her love of travel and went to England for one year where she studied voice at Trinity College and sang in the London Symphony Chorus and the London Philharmonic Choir. In 1986 she began doctoral studies in Choral Music at the University of Illinois under the direction of Dr. Don V Moses and is currently preparing to defend her thesis this summer. Entitled "G.P. da Palestrina: A Study of His Paraphrase Masses Based on Antiphons," her thesis evolved from an earlier choral literature paper. The thesis is an examination of Palestrina's paraphrase technique, as well as his compositional structure in terms of modality and cadences.

Debra joined the Department of Music at the University of Alberta as Assistant Professor of Choral Music in July 1989. With her warmth, sincerity, and energy she quickly became an integral part of the department. She is presently director of the University of Alberta Concert Choir, makes regular singing appearances on stage as a soloist, and also teaches classes in conducting skills and music history.

As a conductor, Debra enjoys choral works with orchestra because of the rich color palette and because it provides the singer with the challenge of understanding oneself as part of the orchestral fibre as well as understanding the music through the broader use of materials which unify the overall piece and its performance. She also enjoys the challenge of a cappella music because the music is more exposed and refined, and requires such a high degree of precision. She has no specific preference as to the types of

Debra with husband Rob

Ollikkala Profile continued

pieces she chooses to conduct, as long as the settings are intelligent and accessible. However she does tend to favor larger ensemble works of the Romantics and contemporaries, as well as the Swedish composers and Benjamin Britten.

Her tastes in the arts outside of music show certain parallels. In paintings she looks for texture, lines, balance and light and enjoys the works of artists such as Rembrandt, Dali, Monet and Manet. In poetry she looks for pieces that exhibit an understanding of the human condition, showing something of the individual lives of the poets themselves. In literature her tastes tend toward Russian writers such as Dostoyevsky, Tolstoy, and Solzhenitsyn.

Outside of the arts her varied range of interests include swimming, cross-country skiing, and camping in the mountains and especially on the north shore of Lake Superior. Despite a busy schedule, she makes time to jog three times per week, and finds relaxation at home in sewing and cooking, traditional roles she describes as being very therapeutic. She and her husband Rob, to whom she has been married for over fifteen years, recently bought a house. No doubt this spring will find her in the back yard planting a large crop of carrots, her favorite veggie.

As for future goals now that work on her dissertation is nearing an end, thoughts of a trip to Hawaii are near the top of her list. She also plans to broaden her awareness of history and conducting through more reading and listening to music. She would also like to expand further some day certain chapters of her thesis and previous papers written in graduate school, especially composer studies on Stravinsky and Poulenc. More choral voice adjudicating and clinician work are future goals as well.

by Denise Lucyshyn

Tomlinson harpsichord

Craig Tomlinson, harpsichord builder and Richard Troeger, faculty member.

Harpsichord Acquisition

With the acquisition of a new harpsichord, the Music Department celebrates the third in a series of recently acquired keyboard instruments. Last year saw the debuts of two others: the magnificent Hamburg Steinway concert grand piano, selected in Switzerland by Professor Helmut Brauss, and a clavichord by Ronald Haas, chosen by Professor Richard Troeger.

The Music Department's harpsichord will receive its formal debut in Convocation Hall on March 15 at 8 pm. Professor Troeger, a Canada Research Fellow and specialist in early keyboard music and instruments, will perform a varied program of music from the sixteenth to the twentieth century. The composers to be heard include John Bull, Girolamo Frescobaldi, Domenico Scarlatti, Daniel Pinkham, Francois Couperin and JS Bach. Dr. Troeger comments, "I considered another all-Bach recital, as when I debuted the new clavichord in March of 1990; but I thought that a more diversified program would really put the harpsichord through its paces and show its versatility. In any case, I've included Bach's *'Goldberg' Variations* for the second half of the concert, and that demands nearly everything that the harpsichord (not to mention the player!) has to give. Of course, with over three hundred years of repertory, no one harpsichord can do equal justice to all styles, but the Department is lucky to have acquired an instrument that is both so fine and so versatile as this one."

The instrument in question was built by Craig Tomlinson of Vancouver, one of the finest of today's makers of historically-based keyboard instruments. After several conferences at which various builders were considered, a decision was made to send Professor Troeger to Vancouver, where he was able to see a number of harpsichords by Craig Tomlinson and make a decision as to the style of instrument best suited to the Department's needs. "The primary requirement, as already decided at Department conferences, was that the instrument possess two keyboards and a full five-octave range," says Troeger. "But there were different national styles of building in the Baroque era. French-style harpsichords have been a popular model for many modern builders, and Craig builds first-rate, sumptuous instruments in that manner. There are also Flemish and English styles; but the most flexible, and best geared to concert-hall use, seems to be his German-style model, based on an original made in 1728 by Christian Zell of Hamburg. I have played a number of reproductions of that instrument, and Craig's is certainly one of the finest I've encountered. It has a wonderfully deep resonance, and handles a wide range of repertory convincingly. Such flexibility is not always the case with some French-style instruments, for instance, that sound wonderful for French music but often lack a certain punch for Bach and Scarlatti."

The new harpsichord is as handsome in appearance as it is in sound. The exterior is painted in a delicate shade of brown with overtones of maroon; the exterior is highlighted by bands in gold leaf and a complex, gilt molding that runs along the bottom edge. The interior is veneered in dark oak, with inlaid patterns above the keyboards. The stand is carved in oak, with eight legs and a graceful pattern of stretchers to connect them.

The concert on March 15 is the official debut, but the instrument received a "sneak preview" in October, when it appeared (with a clavichord and three pianos) in a lecture-demonstration by Paul Badura-Skoda, assisted by Professor Troeger. "That was my first opportunity to hear it in Convocation Hall," says Troeger, "and I was delighted to hear how the sound carries and in fact develops at a distance. Many fine harpsichords focus their tone at a point beyond the capacity of a normal room, and this is fortunately one of that type: ideal for concert use."

"It has a wonderfully deep resonance, and handles a wide range of repertory convincingly."

Faculty Activities

Leonard Ratzlaff was guest conductor of Pro Coro on December 15th and will be conducting the Edmonton Symphony Orchestra and the Richard Eaton Singers in two performances of Mendelssohn's *Elijah* on February 6 & 7 at St Joseph's Basilica. Dr Ratzlaff was selected to participate in the 2nd Annual Robert Shaw Choral Institute sponsored by Carnegie Hall in January. The week culminated in a performance of Beethoven's *Missa Solemnis* with a choir of 150 singers from all over North America, under the direction of Robert Shaw. . . **Stéphane Lemelin** performed with the Montreal Symphony Orchestra on February 4 & 5 and with the Manfred Trio for several February concert dates in Ontario, which were recorded for broadcast by CBC Arts National. Dr Lemelin performs with the St Lawrence Quartet in Convocation Hall on March 12, and on the opening concert of the Eckhardt-Gramatté competition in Brandon March 15. . . **William H Street** visited the Medicine Hat and Grande Prairie Colleges giving recitals and masterclasses during February, and then travelled to Chicago for more of the same. **Fordyce Pier,** currently on study leave from the U of A, gave a recital at an abbey, Prämonstratenserabtei, in Hamborn, Germany in December and taught in Nice, France at the Université Canadienne en France for the first term and is now staying in Paris. . . In January **Wesley Berg** visited the campuses of Keyano College in Fort McMurray and Medicine Hat College to discuss transfer credit arrangements and other matters. While in Medicine Hat he gave a lecture in the College's noon-hour lecture series. . . **Alexandra Munn,** Professor emeritus, will give piano master classes at Medicine Hat College February 8 &9. She has been invited to teach at the Johannesen International School of the Arts in Victoria, B.C. from July 9 to 29th. . . Killam Post-Doctoral Fellowship holder, **Jolanta Pekacz,** was invited to present lectures in November, 1991 and February, 1992 at Michigan State University. In January, she presented a paper during the Canadian-Polish Youth Workshop at the U of A and in February she took part in a conference organized by the Consortium on Revolutionary Europe at Auburn University in Alabama. . . **Violet Archer** has been concentrating much of her energies on composing music for young performers and has had many of these works published by several publishing companies during the past few months. She has enjoyed premieres of these works in Toronto, Ontario and Fairbanks, Alaska. Dr Archer's *Sinfonietta* will be performed by the Calagary Philharmonic Orchestra in February. Two performances of her song cycle *If the Stars are Burning* will take place in London and Bilbao, Spain.

Student and Alumni Activities

Todd Braye (BMus 1988) is currently teaching piano at Sherwood Music Studios in Sherwood Park and working as an aide for a young disabled adult. He also assists directing youth choirs at church and is an active composer. Todd has been accepted into a Master of Religious Education program at the Canadian Theological Seminary in Regina, Sask. beginning in Sept. 1992. . . Master of Music student, **Barbara Ritz,** and Bachelor of Music voice students **Melanie Cherniwchan** and **Elizabeth Sommer,** performed during an evening of music and strudel as part of the Young Artist Platform Series *Schubertiad* at Lejano Hall on Jan 31. . . **Julie Kehler** (BMus, 1979) is organizing a memorial concert for folksinger Joan McIssaac on March 28 at Chinook Theatre... **Michel Gervais** (BMus, 1978) was recently appointed music director of Notre Dame Cathedral in Paris, France. . . Master of Music candidate in organ performance, **Richard Vander Woude,** will perform on the Sunday's at 3 Organ Series May 3 at Robertson-Wesley Church in Edmonton.

Visiting Artist: Jeff Bradetich

Proclaimed by the New York Times as "the master of his instrument," Jeff Bradetich is regarded as one of the leading performers and advocates for the double bass in the world today. He made his concerto debut with the Oregon Symphony Orchestra at age 16, gave his New York debut in Carnegie Recital Hall in 1982, released his first solo album on Golden Crest Records in 1985 and gave his London debut in Wigmore Hall in 1986. He has won many major solo competitions, including those of the Civic Orchestra of Chicago and the National Young Artists, performed at many of the major U.S. summer music festivals and has been featured on radio and television throughout the U.S.A. and Europe, including CBS TV, National Public Radio, BBC TV in England, and the Voice of America worldwide. Mr Bradetich plays a 1767 Guadagnini double bass.

After graduating from Northwestern University in 1980, Mr Bradetich was appointed to the faculties of the University of Michigan and the Interlochen Arts Academy, posts he held until joining the faculty at Northwestern University in 1983. In addition, he was the Executive Director of the International Society of Bassists from 1982 - 90 and editor of its magazine from 1982 - 88.

Mr Bradetich was awarded a 1987 Solo Recitalists Fellowship Grant from the National Endowment for the Arts, has been selected to the Illinois Artstour roster by the Illinois Arts Council for six consecutive seasons and has also received two Chicago Artists Abroad grants to sponsor international tours. He has recently been added to the roster of Urban Gateways, the largest Arts in Education organization in the United States.

Mr Bradetich has recorded three albums of music for double bass and piano with his wife, Judi Rockey Bradetich: *New Horizons* - a collection of high-powered virtuosic music; *Christmas For All To Hear* - a collection of the traditional songs of Christmas; and *Broadway For All To Hear* - including many of Broadway's greatest hits.

He is co-founder of *Music For All To Hear* ™, the first company ever to record music especially arranged and acoustically prepared for the hearing impaired. His pioneering work in this field has helped to bring music into the lives of thousands of individuals with hearing loss.

Mr Bradetich will present a recital in Convocation Hall on Wednesday, March 4, at 8 pm. See program previews for details. During his visit to Edmonton Jeff Bradetich will also present master classes at Spruce Avenue School on March 5 and 6. Contact Patricia Brine at 436-0812 for masterclass information.

Jeff Bradetich

Encounters IV

Sunday, March 22, 1992 at 8 pm in Convocation Hall

Program:

Alban Berg
Four Pieces for clarinet & piano, op. 5
Dennis Prime, clarinet, Roger Admiral, piano

Johann Sebastian Bach
Passacaglia & Fugue in C minor, BWV 552
Marnie Giesbrecht, organist

Patrick Cardy
Tango! for clarinet, violin & piano
Dennis Prime, clarinet, Norman Nelson, violin
Marnie Giesbrecht, piano

William Walton
Façade Poems by Edith Sitwell
Carl Hare, speaker, Shelley Younge, flute
Dennis Prime, clarinet, Charles Hudelson, clarinet
William H Street, saxophone, Alvin Lowrey, trumpet
Brian Jones, percussion, Colin Ryan, violoncello
Malcolm Forsyth, conductor

March 1992

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4 12:10pm Noon-Hour Organ Recital with organ & percussion 8:00pm Visiting Artist Recital: Jeff Bradetich, double bass both in Convocation Hall	5 3:30pm Visiting Lecturer: Howard Mayer Brown, Chicago in rm 2-32 Fine Arts Bldg.	6	7
8 8:00pm Academy Strings Concert, Norman Nelson, director in Convocation Hall	9	10	11	12 3:30pm Lecture: Jolanta Pekacz, rm 2-32 Fine Arts Bldg. 8:00pm Visiting Artists Recital: St Lawrence Quartet in Convocation Hall	13	14 8:00pm Opera Workshop Recital, Josef Fridman, director in Convocation Hall
15 8:00pm Faculty Recital: Richard Troeger featuring the debut of the Department's new harpsichord Convocation Hall	16	17	18 8:00pm Master of Music Recital: Rick Benson, conductor - UofA Wind Ensemble & Salisbury Symphonic Band Convocation Hall, free admission.	19 3:30pm Lecture: Christopher Lewis, 2-32 Fine Arts Bldg.	20 8:00pm Visiting Artists Recital: Ivan Zenaty, violin & Antonin Kubalek, piano in Convocation Hall	21
22 8:00pm ENCOUNTERS IV in Convocation Hall	23	24 8:00pm Master of Music Recital: Jei Yin, clarinettist in Convocation Hall, free admission.	25 8:00pm Symphonic Wind Ensemble, William Street, director in Convocation Hall	26	27 8:00pm Concert Choir Concert, Debra Ollikkala, director Convocation Hall	28
29	30 8:00pm Stage Bands I & II, N Corlett & R Baril, directors in Convocation Hall	31 8:00pm Chamber Music Concert, with student ensembles Convocation Hall				

Department of Music
University of Alberta

April 1992

Concerts & Events

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 8:00pm Chamber Music Concert, with student ensembles in Convocation Hall.	2 8:00pm Graduate Composers Concert in Convocation Hall Free Admission	3 8:00pm Marnie Giesbrecht, organist, and Madrigal Singers with the ESO at West End Christian Reformed Church	4
5 3:00pm Concert Band Concert, William H Street, director 8:00pm University Symphony Orchestra Concert, Malcolm Forsyth, director. Both in Convocation Hall.	6	7 8:00pm Master of Music Recital: Tricia Edwards, pianist in Convocation Hall, free admission.	8 12:10pm Noon-Hour Organ Recital with student organists	9 8:00pm Master of Music Recital: Richard Vander Woude, organist, in Convocation Hall, free admission. Last day of classes.	10	11
12	13	14 8:00pm Improvisational & experimental composition recital by students in Music 259 & 581, Convocation Hall free admission.	15	16	17 Good Friday University buildings closed.	18
19 Easter	20 Easter Monday. University buildings closed.	21	22	23	24	25
26	27	28	29	30		

May Recital:

Master of Music Recital:

John Murray, tenor

Wednesday, May 13, 1992 at 8 p

Convocation Hall Free Admission

Northern Alberta Summer Piano Master Class

Helmut Brauss

By popular demand, we are once again collaborating with the Faculty of Extension to bring you a summer piano master class. August in Edmonton will once again resonate with the sound of classical music and, judging by the comments of last year's participants, it can't come soon enough. "The combination of master classes, individual lessons and concerts offers something for everyone "...the organization was excellent...the concerts were magnificent...the instructors were impressive...a fruitful and precious experience...would like to participate again."

The event this year will be held in Edmonton from August 9 to 22, 1992. The core of the activities will again consist of daily master classes in Convocation Hall with the renowned pianists Helmut Brauss and Stephane Lemelin, complemented by private studio sessions with the two instructors. Public performances in Convocation Hall and around the city will play an integral part in the students' activities.

If you would like to be considered for the master class, make a note that May 1, 1992 is the deadline for receipt of applications. Send us a brief curriculum vitae, a list of the repertoire you have studied in the past two years and a cassette recording containing your performance of at least two works of contrasting styles. Remember: only a limited number of places are available. We'll let you know by June 1 if you are successful.

Tuition fees for active participants are $450.00. Auditors $10.00 a day ($7.00 for students) or $70.00 for two weeks.

Last year students came from all over Alberta and as far away as Japan to share their love of music. Come and join us!

Please call the Faculty of Extension for additional information and application forms at 492-3034.

Stéphane Lemelin

Visiting Artists: Ivan Zenaty, violin and Antonin Kubalek, piano

Czechoslovak community and Department co-sponsor concert

Thanks to the generosity of Edmonton's Czechoslovak community, a unique collaboration between the Department of Music and the Czechoslovak Society of Arts and Sciences (SVU) of Alberta will bring to this campus the internationally renowned pianist Antonin Kubalek in recital with Ivan Zenaty, winner of the 1982 Tchaikowsky international violin competition. The concert will be devoted entirely to the music of Antonin Dvorak. The 150th anniversary of his birth was overshadowed by the Mozart festivities last year but in the hands of Kubalek and Zenaty, his legacy will be justly celebrated.

Czech-born pianist Antonin Kubalek concertized extensively in Europe and his reputation as a recording artist and a professor at the Prague Conservatory grew rapidly. After emigrating to Canada in 1968 he re-established his career. Glen Gould was instrumental in Kubalek's success by producing a recording of Korngold's Second Piano Sonata. Literally hiding in the rafters during later recording sessions, Gould admired Kubalek's "rare mix of improvisatory freedom and structural control." Kubalek's performances have continued to draw praise from all over the world. As a contributor to music-making in Canada, he has commissioned and recorded new works by Canadian composers. He serves on the teaching faculty of the Royal Conservatory of Music in Toronto and is heard in Edmonton frequently on CBC Radio.

Violinst Ivan Zenaty's success in Moscow was capped by a victory in the Prague Spring international competition in 1987. That same year he toured Europe with the International Youth Philharmonic under conductor Jiri Belohlavek. A year later he took private lessons from Josef Suk (Dvorak's great-grandson) and was featured soloist with the Prague Symphony Orchestra (FOK). In 1989 he was awarded the title of laureate at the UNESCO International Tribune of Young Interpreters and a year later made his debut with the Berlin Symphony Orchestra. He has recorded and concertized all over the world, playing with such famous orchestras as the Czech Philharmonic, the Stuttgart Radio Orchestra and the English Chamber Orchestra. His rare talent is fittingly displayed on a rare instrument made by Guiseppe Guadagnini.

Ivan Zenaty

Antonin Kubalek

We would like to thank the Czechoslovak Society of Arts and Sciences of Alberta for their initiative which promises a wonderful musical evening. See Program Previews for concert details and contact the Department of Music or Professor Paul Jelen, Department of Food Science (tel. 492-2480) for further information.

Richard Eaton Singers
Forty and Flourishing

If you are an oak tree, forty years may not be a particularly significant milestone. If you are the Richard Eaton Singers, an Edmonton choir of modest beginnings that has continued to grow and thrive for that period of time, it is reason for a major year-long celebration with bells and whistles!

Richard S Eaton, head of music at the University of Alberta from 1948 to 1968, formed the University Singers in response to a request from faculty members and Mixed Chorus alumni who wanted to sing in an adult choir under this ebullient, witty, demanding choral conductor. The thirty-strong University Singers made their first public appearance in December of 1951 in two campus recitals of Christmas music.

Richard Eaton always had a vision that his choir would one day perform the great choral literature in live performances in Edmonton. That the choir -- renamed the Richard Eaton Singers in 1969 in memory of its founder -- has grown to its present size (150+) and stature as a major amateur choral force in Canada is due largely to the dedication of its four musical directors, all Department of Music faculty members -- Richard Eaton, Alexandra Munn, Larry Cook and currently Leonard Ratzlaff, now in his eleventh year at the helm. In forty years nearly 1400 singers have passed through the ranks.

The 1991-92 RES season is one full of special events: a series of Christmas and spring concerts in nursing homes and seniors' lodges; singing the national anthem at Eskimo and Oiler games; an appearance at the Alberta Music Conference in Red Deer; a joint appearance with Pro Coro, Da Camera and the Alberta Youth Choir in a benefit concert for the latter, and three performances with the Edmonton Symphony

Richard S Eaton

(Messiah, Elijah, Beethoven's *Ninth/Choral Fantasy).*

The season will culminate June 26-27 in a joyous celebratory weekend for current and past members. A concert of choral favourites will take place in All Saints' Cathedral with past conductors sharing the podium with Len Ratzlaff, and opportunities for audience participation. A work specially commissioned from Imant Raminsh will be premiered. A reception will follow, at which a portrait and commemorative plaque honouring Richard Eaton will be unveiled (both to hang in Room 1-29 of the Fine Arts Bldg.). A choir history booklet has been produced and will be available. On Saturday there will be a display of memorabilia in the Fine Arts building; an afternoon choral workshop will give everyone a chance to sing more past and current repertoire. A tree planting will take place outside the Fine Arts Building, and the courtyard will resound with melodious sounds. A grand reception and birthday dinner, with speeches, surprise entertainment and more singing, will conclude the RES fortieth birthday party.

And wait till you see what we have planned for our fiftieth!

by Margaret C Matheson

Leonard Ratzlaff

Helman's Helpers

There's a concert at Convocation Hall tonight. You're on your way there now, the porch light of the old Arts Building beckoning through the trees. Once inside, you cross the graceful sunken foyer, up the stairs and along the connecting hallway to the concert hall. Outside the entrance stands a ticket table and at the table sits a Helman's Helper. Perhaps it's Chris or Debra, Heather, Julie, Jeri-Mae, Marcia, Pamela, Pattie, Roger, Sharie, Shonda, Scott or Tanya. The species is rare and precious, dedicated to the cause of music and the protection of the environment, in this case Convocation Hall. The Ticket Takers are nocturnal, hovering around the entrance until latecomers have been admitted, whisking the caterers into the Lounge at intermission and whisking them out again when the reception is over. The House Managers are a solitary, independent breed, who serve the special needs of the outside booking. The Stage Managers do not seem to sleep at all. From early afternoon they're onstage, marking with colored tape the positions of music stands, chairs, pianos and choral shells. High above them, in the sound room or on the catwalk, stalks their leader, Chris Helman, checking this, testing that, making sure that the system will not fail...parts of it are very old. Sneakered and jeaned by day, the Stage Managers emerge, suited and sleek, at night under the stage lights, arranging and rearranging, their choreography smooth and swift. Backstage, black-garbed and soft- shoed, Chris Helman stands poised but relaxed. Convocation Hall is in good hands.

A Farewell Note . . .

We would like to thank the faculty and staff of the Department of Music for sharing with us your knowledge and experience. We laughed . . . we cried . . . and we all learned a great deal.

BMus class of '92

ps: Don't heave a sigh of relief just yet - we might be back!

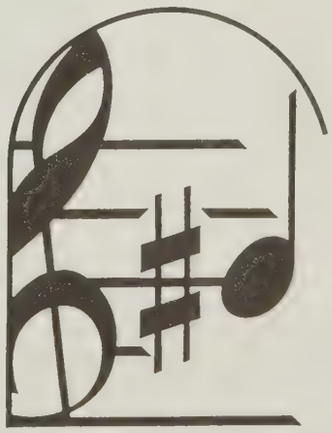
Program Previews

Wednesday, 12:10 pm **March 4, 1992** Convocation Hall	**Noon-Hour Organ Recital: Trudy Olford, Stillman Matheson, Christopher New and Marnie Giesbrecht, organists; Darren Salyn, percussion.** The program will include works for organ and percussion and works by Buxtehude and Mendelssohn. Free admission.
Wednesday, 8 pm **March 4, 1992** Convocation Hall	**Visiting Artist Recital: Jeff Bradetich, double bass** *(biography on page 7)* The program will include works by Schubert, Bach and songs from Broadway. Admission: $7./Adults and $5./Students & Seniors.
Thursday, 3:30 pm **March 5, 1992** 2-32 Fine Arts Bldg.	**Visiting Lecturer: Howard Mayer Brown, University of Chicago** *"In Praise of Josquin and the Virgin Mary"* Free admission.
Sunday, 8 pm **March 8, 1992** Convocation Hall	**Academy Strings Concert, Norman Nelson, director.** Program: **Mendelssohn:** *String Symphony No. 10* and **Shostakovitch:** *Chamber Symphony for Strings, op. 110* Admission: $5 & $3.
Thursday, 3:30 pm **March 12, 1992** 2-32 Fine Arts Bldg.	**Lecture: Jolanta Pekacz, Killam Post-Doctoral Fellow, U of A** *"Chopin and Parisian Salons, 1831-1849"* Free admission.
Thursday, 8 pm **March 12, 1992** Convocation Hall	**Visiting Artists Recital: St Lawrence Quartet with Stéphane Lemelin, pianist.** Program to be announced at a later date. Admission: $7./Adults and $5./Students & Seniors.
Saturday, 8 pm **March 14, 1992** Convocation Hall	**Opera Workshop Class Performance, Josef Fridman, director.** Performing excerpts from a variety of popular operas. Admission: $5./Adults and $3./Students & Seniors.
Sunday, 8 pm **March 15, 1992** Convocation Hall	**Faculty Recital: Richard Troeger, harpsichordist** *(details about the new harpsichord on page 5).* The program will feature **JS Bach's** *Goldberg Variations,* and works by **John Bull, Girolamo Frescobaldi, Domenico Scarlatti, Daniel Pinkman** and **Francois Couperin.** Admission: $7. & $5.
Thursday, 3:30 pm **March 19, 1992** 2-32 Fine Arts Bldg.	**Lecture: Christopher Lewis, U of A** *"Five Early Pieces: Unknown Mahler Songs"* Free admission.
Friday, 8 pm **March 20, 1992** Convocation Hall	**Visiting Artists Recital: Ivan Zenaty, violinist & Antonin Kubalek, pianist** An all-Dvorak program: *Romantic Pieces, op. 75, Violin Sonata in F, op. 57, Sonatina in G, op. 100, Ballade in D minor, op. 15* and *Mazurek, op. 49. (biographies on page 9)* Co-sponsored by the Edmonton Chapter of the Czechoslovak Society of Arts & Sciences (SVU). Admission: $10./Adults and $5./Students & Seniors.
Sunday, 8 pm **March 22, 1992** Convocation Hall	**ENCOUNTERS IV.** Program: **Alban Berg's** *Four Pieces for Clarinet & Piano, op 5,* **JS Bach's** *Passacaglia and Fugue in C minor, BWV 552, Tango! for clarinet, violin & piano* by **Patrick Cardy** and **William Walton's** *Façade.* Performers: Dennis Prime, Roger Admiral, Marnie Giesbrecht, Norman Nelson, Carl Hare, Shelley Younge, William H Street, Alvin Lowrey, Brian Jones, Colin Ryan, Malcolm Forsyth. Admission: $7.& $5.

Program Previews continued

Wednesday, 8 pm **March 25, 1992** Convocation Hall	**Symphonic Wind Ensemble Concert, William H Street, director.** Program will include music by **Woolfenden, Cable, Dello Joio, Tschenokoff** and **Paul Creston's** *Concerto for Marimba* with soloist Trevor Brandenburg. Admission: $5./Adults and $3./Students & Seniors.
Friday, 8 pm **March 27, 1992** Convocation Hall	**Concert Choir Concert, Debra Ollikkala, director.** Program will include music by **Haydn, Brahms, Britten, Chatman** and **Lundvik.** Admission: $5./Adults and $3./Students & Seniors.
Monday, 8 pm **March 30, 1992** Convocation Hall	**Stage Bands I & II, Neil Corlett and Raymond Baril, directors.** Grant MacEwan College & U of A Stage Bands will present an evening of Big Band Jazz. Admission: $5./Adults and $3./Students & Seniors. *The Stage Bands will present a concert at Grant MacEwan College's John L Haar Theatre on Sunday, March 15th at 8 pm. Please call 483-2312 for information.*
Tues. & Wed., 8 pm **March 31 & April 1** Convocation Hall	**Student Chamber Music Performances.** Students in Music x39 form a variety of ensembles which participate in this public performance as part of their course work. Free admission.
Friday, 8 pm **April 3, 1992** West End Christian Reformed Church	**Marnie Giesbrecht, organist, Catherine Robbin, mezzo-soprano** with the **U of A Madrigal Singers** and the **Edmonton Symphony Orchestra** directed by **Uri Mayer.** Works by Respighi, Raminsh, Brahms & Saint-Saëns. (10025-149 Street). Ticket information from the ESO Box Office: 428-1108.
Sunday, 3 pm **April 5, 1992** Convocation Hall	**Concert Band Concert, William H Street, director.** Program will include music by **Piston, Hook, Grainger, Prokofiev** and **Creston.** Admission: $5./Adults and $3./Students & Seniors.
Sunday, 8 pm **April 5, 1992** Convocation Hall	**University Symphony Orchestra, Malcolm Forsyth, director.** Program: **Sibelius** *2nd Symphony,* **Copland** *El Salon Mexico* and **Schumann** *Piano Concerto* with soloist Roger Admiral. Admission: $5. & $3.
Wednesday, 12:10 pm **April 8, 1992** Convocation Hall	**Noon-Hour Organ Recital: Graduate and undergraduate student organists** Program will be announced at a later date. Free admission.

From March through to August, a variety of events will be taking place from undergraduate and graduate student recitals to concerts presented by a variety of Edmonton music organizations. Information on these events can be obtained by calling the Department of Music at 492-3263.



Department of Music
University of Alberta, Edmonton

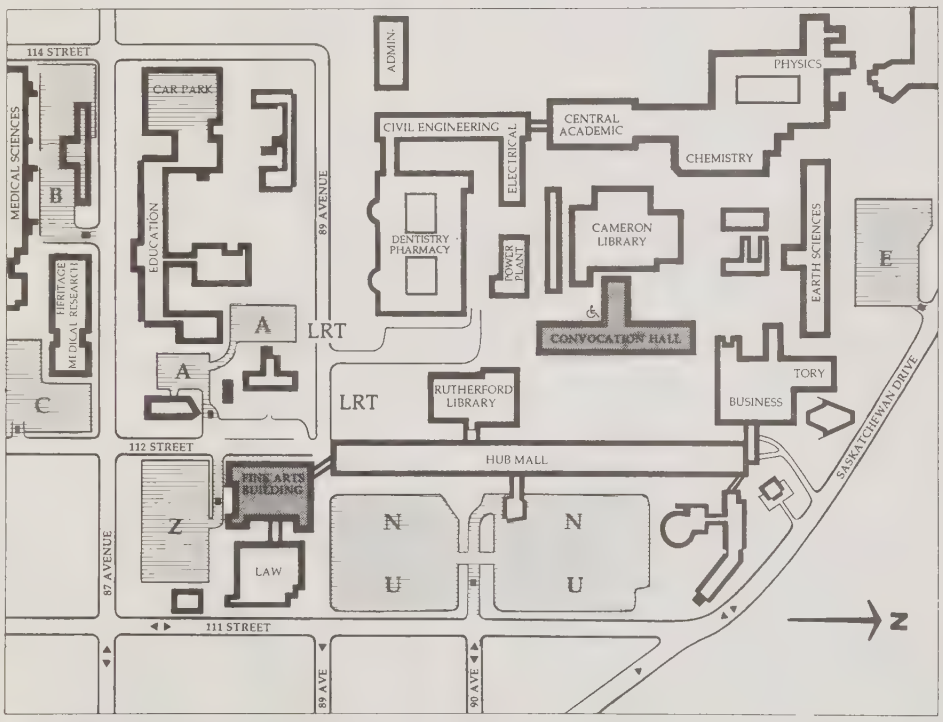
General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the southwest side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indicated in Program Previews. Tickets are $7 for adults and $5 for students and seniors for all Faculty, Visiting Artists and Encounters concerts. Student Ensemble concerts tickets are $5 for adults and $3 for students and seniors unless otherwise indicated. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours *(9:50 am to noon and 1:00 to 4:30 pm Monday-Friday)*. In most cases, tickets are also available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Please note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

Campus Map



Designed by L.C.Mwenesi
M.V.A. Department of Art and Design

-CONVOCATION HALL/ARTS BUILDING
-FINE ARTS BUILDING

-PARKING AREAS

LRT -LRT CONSTRUCTION

Student Recitals

Students in their third and fourth year of the Bachelor of Music performance programs are required to present a public recital as part of their course work. Presented in Convocation Hall, these recitals take place at 5 or 8 pm and are free of charge.

Students in the Master of Music and Doctor of Music performance programs are also required to present public recitals to complete their degree. These also take place in Convocation Hall free of charge.

Many music students also present non-compulsory recitals in Convocation Hall during March, April and May.

Because these recitals are often rescheduled, we are unable to include the undergraduate recitals on our Concerts and Events Calendar. For current information regarding these events please call our Concert & Events hotline at 492-3263 (24 hours).

Department of Music
University of Alberta

In Recital

COREY HAMM, pianist

Tuesday, March 3, 1992 at 8:00 pm

Prelude and Fugue in F Sharp Minor (BWV 833), Book II (1738-42) — Johann Sebastian Bach (1685-1750)

Sonata in D Major, K.284 (1775) — Wolfgang Amadeus Mozart (1756-1791)
- I Allegro
- II Rondeau en polonaise
- III Tema con variazioni: Andante

INTERMISSION

Barcarolle, Op. 60 (1845-46) — Frédéric Chopin (1810-1849)

Sonate (1947) — Henri Dutilleux (b. 1916)
- I Allegro con moto
- II Lied
- III Choral et variation

Convocation Hall, Old Arts Building

NOON-HOUR

ORGAN RECITAL

Wednesday, March 4, 1992
at 12:10 pm

Convocation Hall, Arts Building

Program

Department of Music
University of Alberta

PROGRAM

Präludium in D Minor — Dietrich Buxtehude (1637-1707)

Trudy Olford, organist

Meditation for Marimba and Organ (1972) — Paul Creston (b. 1906)

Darren Salyn, marimbist
Marnie Giesbrecht, organist

Suite du Premier Ton — Louis-Nicolas Clérambault (1676-1749)

Grand Plein Jeu
Duo
Basse et Dessus de Trompette
ou de Cornet séparé en dialogue
Récits de Cromorne et de Cornet séparé, en dialogue
Dialogue sur les grands Jeux

Christopher New, organist

Sonata in D Minor, Op. 65, No. 6 (1844) — Felix Mendelssohn (1809-1847)

Vater unser im Himmelreich
Choral (with variations)
Fugue
Finale

Stillman Matheson, organist

N.B.: Recording is not permitted without written consent from the performer(s).

department of

Music

Upcoming Events: Organ Recital featuring Tammy-Jo Mortensen on Friday, March 6, 1992 at 8:00 pm in Convocation Hall. Free Admission.

The next Noon Hour Organ Recital is Wednesday, April 8, 1992 at 12:10 pm in Convocation Hall.

Department of Music
University of Alberta

In Recital

TAMMY-JO MORTENSEN, organist

Friday, March 6, 1992 at 8:00 pm

Three Chorale Preludes, Op. 67 (1902) — Max Reger (1873-1916)
- No. 24 Lobe den Herren, den mächtigen König der Ehren
- No. 38 Valet will ich dir geben
- No. 27 Nun danket alle Gott

Trio Sonata in E Flat Major, No. 2, BWV 526 (1727) — Johann Sebastian Bach (1685-1750)
- Largo

Chorale Partita on *Ein Lämmlein geht* (1970) — Gerhard Krapf (b. 1924)
- Chorale Prelude
- Pastorale
- Trio (Canon)
- Cavatina
- Tripel-Lied
- Finale

Pastorale on the 23rd Psalm (1982) — Jacobus Kloppers (b. 1937)

Chorale Prelude on a melody by Melchior Vulpius (1950-51) — Healey Willan (1880-1968)

INTERMISSION

Bergamasca (1635) (Variations) — Girolamo Frescobaldi (1583-1643)

Three Epistle Sonatas — Wolfgang Amadeus Mozart (1756-1791)
- Allegro C Major, KV 328 (1779)
- Allegro G Major, KV 274 (1777)
- Allegro C Major, KV 336 (1780)

JENNIFER BUSTIN, violin
MELINDA COOKE, violin
ADELE BOSSE, violoncello

Fantasia and Fugue in G Minor, BWV 542 — Johann Sebastian Bach

Convocation Hall, Old Arts Building

In Recital

CHARLES STOLTE, saxophone

assisted by

ROGER ADMIRAL, piano

Saturday, March 7, 1992 at 8:00 pm

Andante et Allegro — Johann Sebastian Bach (1685-1750)
from Violin Sonata No. 1, BWV 1014 (c.1718-1722)
Transcribed by M Mule

Prélude, Cadence et Finale (1956) — Alfred Desenclos (1912-1971)

Sonata for Alto Saxophone and Piano, Op. 29 (1972) — Robert Muczynski (b.1929)
Andante Maestoso
Allegro energico

INTERMISSION

Orion (1991) — Piotr Grella (b. 1961)
Signal processing by Garth Hobden and Piotr Grella

Breaking Through (1991) — Malcolm Forsyth (b.1936)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Stolte.

Admission (Optional): A non-perishable food item for the Edmonton Food Bank.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

JERI-MAE ASTOLFI, pianist

Sunday, March 8, 1992 at 3:00 pm

Two Roumanian Dances, Op. 8a, No. 1 (1909)	Béla Bartók (1881-1945)
Three Selected Preludes (Volume 1) (1910) La fille aux cheveux de lin La cathédrale engloutie Minstrels	Claude Debussy (1862-1918)
Scherzo in B Minor, Op. 20 (1832)	Fréderic Chopin (1810-1849)

INTERMISSION

Fantasie in C Minor, K.475 (1784)	Wolfgang Amadeus Mozart (1756-1791)
Variations sérieuses in D Minor, Op. 54 (1841)	Felix Mendelssohn (1809-1847)

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

TREVOR BRANDENBURG, percussion

Monday, March 9, 1992 at 8:00 pm

Prelude and Fugue in B-Flat Major, BWV 866 (1722) — Johann Sebastian Bach (1685-1750), Arranged by L H Stevens

Concerto for Timpani and Orchestra (1983) — William Kraft (b. 1922)
I. Allegretto

Corey Hamm, piano

Wooden Music for Two Marimbas (1982) — Rich O'Meara (b. 1947)

Scott Martin, marimba

INTERMISSION

Diptych No. 2 (1989) — Gordon Stout (b. 1951)
Marimba Solo with Percussion Ensemble

Alberta College Percussion Ensemble

Roger Admiral — **Greg Ferguson**
James Hodgson — **Scott Martin**
Alex McKechnie — **Jo Lyle Newton**
Lynn Tessari — **Mark Workun**
John McCormick, conductor

Concertino for Marimba (1940) — Paul Creston (1906-1985)
I. Vigorous
II. Calm
III. Lively

Roger Admiral, piano

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Brandenburg.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

HEATHER McILROY, flute

assisted by

ROGER ADMIRAL, piano

Sunday, March 15, 1992 at 2:00 pm

Sonata (1786) — Carl Philipp Emanuel Bach (1714-1788)
- Allegretto
- Rondo

Pièce pour flûte seule (1936) — Jacques Ibert (1890-1962)

Sonata (1956) — Francis Poulenc (1899-1963)
- Allegro malinconico
- Cantilena
- Presto giocoso

INTERMISSION

Duo for Flute and Piano (1971) — Aaron Copland (1900-1990)
- I. Flowing
- II. Poetic, somewhat mournful
- III. Lively, with bounce

Sonatine (1942) — Henri Dutilleux (b. 1916)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms McIlroy.

Convocation Hall, Old Arts Building

In Recital

KAREN HAMM, mezzo soprano

assisted by

MICHELLE CROUCH, piano

Thursday, March 19, 1992 at 8:00 pm

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM

Begone, my fears (from Hercules)	George Frederick Handel
Sorrow darkens every feature (from Time and Truth)	(1685-1756)
Hope, thou pure and dearest treasure (from Esther)	

Auf dem See	Johann Brahms
Dein blaues Auge	(1833-1897)
Feldeinsamkeit	
Mädchenlied	
Von ewiger Liebe	
O liebliche Wangen	

INTERMISSION

"Funf Lieder"	Alma Mahler
Die Stille Stadt	(1879-1964)
In meines Vaters Garten	
Laue Sommernacht	
Bei dir ist es traut	
Ich wandle unter Blumen	

Three Métis Songs from Saskatchewan	Malcolm Forsyth
Chanson du Petit Cordonnier	(b. 1936)
Adieu de la Mariée	
Chanson de la Grenouillére	

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music (Honors) degree for Ms Hamm.

TRANSLATIONS

Auf dem See

Blue the water, blue the heaven,
vineclad hills that fringe the shore
far above the snows are driven
deep upon the mountain hoar.

As the boat is lightly heeling,
Up and down the clouds are curled,
sweet the peace of Heaven is stealing
o'er the splendor of the world.

Troubled hearts, give o'er your sorrow,
light and life and love abound,
Joy and rest shall come tomorrow,
from the Heav'n above, around.

Landscapes lit with golden glory
lie reflected deep below;
so reflect in tuneful story
all the beauty earth can show.

Dein blaues Auge

Your blue eyes are so still,
I can see into the depths;
you ask me what I want to see?
I see myself recovering.

I was burnt by a pair of blazing eyes,
the after-effects still give me pain:
your eyes are as clear as water,
and as cool as a lake.

Feldeinsamkeit

Quiet, I rest in tall green grass
and upward long direct my gaze,
by unremittant crickets ringed,
enfolded wondrously by blue sky
The fine white clouds go drifting by
through the deep blue like fine silent
dreams,
I feel as if I have long been dead,
and happy, drift in eternal regions too.

Madchenlied

All night in the spinning room
there sing the maidens
the village lads laugh;
how nimble the wheels!

Each spins for her trousseau
to gladden her dear one.
Not long and there will be
the wedding-bells' sound.

No man there's to love me,
wants to care for me;
how frightened this makes me,
who am I to tell?

The tears go coursing
down my cheeks;
What am I spinning for?
I do not know.

Von ewiger Liebe

Dark, how dark it is in the woods and
fields!
It is already evening, now the world is
silent.
There is no more light anywhere and no
more smoke,
and even the lark, it too is now silent.

Out of the village comes the youth;
he is seeing his sweetheart home.
He leads her past the willow copse,
talking so much and about so many
things.

Translations (continued)

Von ewiger Liebe
If you are suffering shame from others
because of me,
let our love be severed as swiftly,
as quickly as we were earlier joined;
go with the rain and go with the wind,
as quickly as we were earlier joined.

Up speaks the girl, the maiden says:
"Our love is not to be severed!
Steel and iron are firm indeed,
our love is even firmer.

Iron and steel can be reforged,
who can change our love?
Iron and steel can melt away;
Our love must last forever!"

O liebchiche Wangen
Oh lovely cheeks,
you make me desire,
this red, this white,
to look at with eagerness.
And this solely alone
is it not, what I mean;
to look at, to greet,
to touch, to kiss!
You make me desire,
oh lovely cheeks.

Oh sun of joy!
Oh joy of the sun!
Oh eyes, which drain
the light of my eyes.
Oh angelic thoughts!
Oh heavenly beginning!
Oh heaven on earth!
May you me not be
Oh sun of the joy!
Oh most beautiful of the beauties!
Take from me this longing,
Come hurry, come, come,
You sweet, you gentle one!
Ah sister I die,
I die, I perish,
come, come, come hurry,
take from this longing,
oh most beautiful of the beauties.

Fünf Lieder
Die Stille Stadt
There is a town in the valley,
a pallid day disappears,
it won't be long until moon and stars
have gone
and only night remains in the heavens.
From all mountains fog descends upon
the town.
No roof, yard, house or sound
penetrates this smoke,
barely towers and bridges.
Yet as the wanderer is filled with dread
a light appears,
and from out of the smoke and fog
a hymn of praise begins,
from the mouths of children.

In meines Vaters Garten
In my father's garden— bloom, my
heart
In my father's garden stood a shady
apple tree— sweet dream!

Three blond princesses—
bloom, my heart
Three wonderfully beautiful girls slept
beneath the apple tree— sweet dream!

Translations (continued)

The youngest pretty one— bloom, my heart
The youngest pretty one blinked and barely awakened— sweet dream!

The second one stroked her hair— bloom, my heart.
Saw the red morning dream— sweet dream!
She spoke: Do you not hear the drum?
Bloom, my heart! Sweet dream— brightly through the darkening dream!
My love is off to battle— bloom, my heart.
My love returns from the battle, as victor he kisses the hem of my garment.

The third one spoke and spoke so softly— bloom, my heart! The third one spoke and spoke so softly: I will kiss the hem of my love's garment— sweet dream

In my father's garden— bloom, my heart
In my father's garden stands a sunny apple tree— sweet dream.

Laue Sommernacht
Warm summer night,
no star could be seen in the heavens,
in the expansive forest
we searched and found each other in the darkness,
and with astonishment held each other.
Wasn't our entire life
a groping and a searching,
there in your darkness,
love, fell your light!

Bei dir ist es trau
With you I am loved,
faint-hearted clocks beat as in former times,
tell me of love, however not loudly!
A fool goes anywhere,

outside among the blossoms,
the evening listens at the window panes,
let us remain quiet
no one knows us like this!

Ich wandle unter Blumen
I wander among flowers and bloom with them,
I wander as in a dream and to her with every step.
Oh hold me tight my love!
Otherwise being drunk with love
I will fall at your feet
and the garden is full of people!

Three Métis Songs from Saskatchewan
Chanson du Petit Cordonnier
I made a mistress three days ago.
On Sunday I went to visit her,
on Monday without delay,
I will ask for her hand.

When her father heard this:
"No, you will not have my daughter,
she had better listen carefully,
for this is a boy who wants her for her wealth."

Translations (continued)

When her brother, who was listening
heard this:
"Dear father, control your anger,
for he is a man of honour,
let him have my sister."

Lisette, O my Lisette,
give me your handkerchief
to wipe the tears flowing on my white
face.
Ah, tears, oh my sweet eyes,
therefore farewell Lisette.

Oh, but a handkerchief,
I don't have one on me.
Go in my bedroom and open my
dresser
at the head of, ah, my bed
So farewell my handsome friend.

Adieu de la Mariée
On the bank of a flowing stream,
I heard the voice of a bird saying in its
language:
"God bless young people who are
setting up house."

On the first day it is the wedding
what dress should one wear?
The white dress, the dress for rejoicing,
but also the hat of worry and the
necklace of suffering.

The day after the wedding, one must
pack,
looking back at the door with deep
regret.
Oh yes, I will miss very much my
birthplace.
I had always said, "Avoid marriage."

Oh my daughter, who forced you,
who made you do it?
It was your own decision.
Have I not always said that in marriage,
God blesses young people who are
setting up house.

Farewell father, farewell mother,
brothers and sisters and relatives.
I am setting up house.
It is not for one year, it for the rest of
my life.
I am heading for misery.
It is for the rest of my life.
I am setting up house.

Chanson de la Grenouillére
Do you want to hear a song which tells
the truth?
On June the thirteenth,
the band of the Bois brûles arrived
like brave warriers.

When he reached the Frog plain,
we made three prisoners'
three prisoners of the Arkanys
who are here to loot our country.

When they were about to disembark,
two of our people began shouting:
"There is the Englishman coming to
attack us!"
La, la, la...

The Governor who thinks he is the
Emporer
wants to act with rigor,
but he acted with too much rigor,
causing his own misfortune.
La, la, la...

department of Music

Upcoming Student Recitals (Free Admission):

Monday, March 23, 1992 at 8:00 pm, Convocation Hall.
Joe Levesque, tenor (Junior Student Recital)

Tuesday, March 24, 1992 at 8:00 pm, Convocation Hall.
Jei Yin, clarinet. Candidate for the Master of Music degree in Applied Music.

Saturday, March 28, 1992 at 8:00 pm, Convocation Hall.
Julie Golosky, soprano (Junior Student Recital).

Sunday, March 29, 1992 at 8:00 pm, Convocation Hall.
Darren Salyn, percussion (Senior Student Recital).

Tuesday, March 31, 1992 at 8:00 pm, Convocation Hall. **Chamber Music Concert - Program 1. Performers are students from Chamber Music Class.**

Wednesday, April 1, 1992 at 8:00 pm, Convocation Hall. **Chamber Music Concert - Program 2.** Performers are students from Chamber Music Class.

Friday, April 3, 1992 at 8:00 pm, Convocation Hall.
Patricia Briskie, piano (Student Senior Recital).

N.B.: Events are subject to change without further notice. Please contact the Department of Music at 492-3263.

Department of Music
University of Alberta

In Recital

JOE LEVESQUE, tenor

with

KATHERINE HUGET, piano

MONDAY, MARCH 23, 1992 AT 8:00 PM

From The First Book of Songs (1597) — John Dowland (1563-1626)
- Rest awhile, you cruel cares
- Come, heavy sleep
- Come again, sweet love doth now invite

Après un rêve (1878) — Gabriel Fauré (1845-1924)
Mandoline (1891)
Clair de lune (1887)
Les berceaux (1879)

INTERMISSION

From the Mörike Lieder — Hugo Wolf (1860-1903)
- Schlafendes Jesuskind (1888)
- Gebet (1888)
- Fussreise (1888)
- Der Gärtener (1888)

Don Quichotte à Dulcinée (1932-33) — Maurice Ravel (1875-1937)
(Poems by Paul Morand)
- Chanson romanesque
- Chanson épique
- Chanson à boire

From Mass (1971) — Leonard Bernstein (1918-1991)
- A Simple Song

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Levesque.

Convocation Hall, Old Arts Building

TRANSLATIONS

Après un rêve - After a Dream
In a slumber charmed by your image I dreamed of happiness, ardent mirages;
your eyes were more tender, your voice pure and clear.
You were radiant like a sky brightened by sunrise; you were calling me, and I left the earth
to flee with you towards the light; the skies opened their clouds for us, splendours unknown, glimpses of divine light...
Alas! Alas, sad awakening from dreams!
I call you, oh night, give me back your illusions; return, return with your radiance,
return, oh mysterious night!

Romain Bussine

Mandoline - Mandolin
The serenading swains and their lovely listeners exchange insipid remarks under the singing boughs.
There is Tircis and there is Aminta, and the eternal Clitander, and there is Damis, who for many a cruel fair one has written many a tender verse.
Their short silken vests, their long dresses with trains, their elegance, their gaiety and their soft blue shadows whirl madly in the ecstasy of a moon rose and gray, and the mandolin chatters amid the trembling of the breeze.

Paul Verlaine

Clair de lune - Moonlight
Your soul is a chosen landscape where charming masqueraders and dancers are promenading,
playing the lute and dancing, and almost sad beneath their fantastic disguises, while singing in the minor key of triumphant love, the pleasant life.
They seem not to believe in their happiness, and their song blends with the moonlight, the quiet moonlight, sad and lovely, which sets the birds in the trees adreaming, and makes the fountains sob with ecstasy, the tall slim fountains among the marble statues.

Paul Verlaine

Les Berceaux - The Cradles
Along the quays, the large ships, rocked silently by the surge do not heed the cradles which the hands of the women rock, but the day of farewells will come, for the women are bound to weep, and the inquisitive men must dare the horizons that lure them!
And on that day the large ships, fleeing from the vanishing port, feel their bulk held back
by the soul of the far away cradles.

Sully Prudhomme

Schlafendes Jesuskind - Sleeping Christchild
Son of the Virgin, Child of Heaven, on the floor upon the wood of suffering sleeping, that the pious master, mindful yet playfully has set your light dreams beneath; you flower, yet in the bud dawns still covered, the glory of the Father!
Oh, if one could see which pictures behind this forehead, these dark lashes, are gently painted!

Gebet - Prayer
Lord! Send what you will, that which is good or that which is painful;
I am content that both from your hands flow.
I pray that with joys and I pray that with pain I might not be overwhelmed!
For halfway in between lies favourable moderation.

Fussreise - Wandering
With fresh-cut walking stick, when at early morn,
I walk through the woods, up and down hills:
then, like the small bird in the foliage, which sings or stirs or like the golden grape
which feels spirits of delight in the first morning sun, in like manner my dear old Adam also feeds autumn and spring fever, heartened by God, never taken too lightly the first delight of paradise.

Therefore you are not so bad, o old Adam, as the stern teachers say:
you continue to love and praise, to sing and extol, as if each day were newly created, your dear Creator and Sustainer.
Might this be so, and my entire life were with easy sweat such a morning journey!

Der Gärtner - The Gardener
Upon her favourite horse
as white as snow,
the most beautiful princess
rides through the avenue.

The pathway along which the horse
prances so gracefully,
the sand which I scattered,
sparkles like gold.

Your rose coloured hat,
bobbing up and down,
Oh, throw a feather
secretly down!

Der Gärtner - The Gardener (continued)
And if, in return, you want
a blossom from me,
take a thousand for one,
take all!

Chanson romanesque - Romanesque Song
Were you to tell me that the earth
offended you with so much turning,
speedily would I dispatch Panza:
you should see it motionless and silent.

Were you to tell that you are weavy
of the sky too much adored with stars,
destroying the divine order,
with one blow I would sweep them from the night.

Were you to tell me that space
thus made empty does not please you,
god-like Knight, lance in hand,
I would stud the passing wind with stars.

But were you to tell me that my blood
belongs more to myself than you, my Lady,
I would pale beneath the reproach
and I would die, blessing you.

O Dulcinea.

Chanson épique - Epic Song
Good Saint Michael who gives me liberty
to see my Lady and to hear her,
good Saint Michael who deigns to elect me
to please her and to defend her,
good Saint Michael, I pray you descent
with Saint George upon the altar
of the Madonna of the blue mantle.
With a beam from heaven bless my sword
and its equal in purity
and its equal in piety
as in modesty and chastity: my Lady.

(O great Saint George and Saint Michael)
The angel who watches over my vigil,
my gentle Lady so much resembling you,
Madonna of the blue mantle!

Amen.

Chanson à boire - Drinking Song
A fig for the bastard, illustrious Lady,
who to shame me in your sweet eyes,
says that love and old wine
will bring misery to my heart, my soul!

I drink to joy!
Joy is the one aim
to which I go straight...
when I am drunk!

A fig for the jealous fool, dark-haired mistress,
who whines, who weeps and vows
ever to be this pallid lover
who waters the wine of his intoxication!

I drink to joy!
Joy is the one aim
to which I go straight...
When I am drunk.

In Recital

JULIA GOLOSKY, mezzo-soprano

assisted by

JOY BERG, piano

Saturday, March 28, 1992 at 8:00 pm

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM

Ombra mai fu (From Serse) (1694)	Georg Frideric Handel (1685-1756)
Nel cor più non mi sento	Giovanni Paisiello (1740-1816)
Caro mio ben	Tommaso Giordani (1730-1806)
Pur dicesti, o bocca bella	Antonio Lotti (1667-1740)

Ruhe, meine Seele (1894) Allerseelen (1885) Morgen (1894) Zueignung (1885)	Richard Strauss (1856-1949)

Do Not Go Gentle (1991) Gentle Jesus (1992)	Galen Noland (b. 1971)

INTERMISSION

Why do they shut me out of Heaven? (1950) Heart, we will forget him I felt a funeral in my brain I've heard an organ talk sometimes	Aaron Copland (1900-1990)

Abscheulicher! (From Fidelio) (1805)	Ludwig von Beethoven (1770-1827)

In the Still of the Night (1939) So In Love ((1948) I Hate Men! (1948)	Cole Porter (1891-1964)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Golosky.

Ombra mai fu
Branches tender and beautiful
of my plane - tree sycamore beloved,
for your shines the destiny;
thunders, lightnings and tempests
do not let them outrage ever your dear
peace,
nor may the west-wind ever damage you!

Shade never there was of a plant
more dear and pleasant than yours.

Nel cor più non mi sento
In the heart more not myself
I feel the sparkle of youth.
Love, there you have guilt.

You excite me, you bite me,
You prick me, you pinch me;
What then is this, alas?

Pity!
Love is a certain something
Which makes me delirious!

Caro mio ben
Dear, my beloved,
believe me at least,
without you
languishes my heart.

Your faithful one
sighs always.
Cease, cruel one,
so much severity.

Pur dicesti, o bocca bella
Yet you said, o beautiful mouth,
that sweet and dear "yes",
which makes all of my pleasure.

For honor of his reputation,
with a kiss love has opened
sweet fountain of pleasure.

Ruhe, meine Seele (Karl Henckell)
Not a breath stirs,
the wood rests in gentle sleep;
through the leaves dark veil
bright sunshine steals.

Peace, peace, my soul,
Wild have been your storms.
You have raged and quivered
like the swelling breakers.

These times are violent,
causing heart and mind distress—
peace, peace, my soul,
and forget what threatens you!

Allerseelen (Hermann von Gilm)
Set on the table the fragrant mignonettes,
bring the last red asters,
and let us speak of love again,
as once in May.

Give me your hand to press in secret,
if people see, I do not care;
give me but one of your sweet looks,
as once in May.

Each grave today has flowers, is
fragrant,
for one day of the year the dead are free.
Come close to my heart, and so be mine
again
as one in May.

Translations (continued)

Morgen (John Henry MacKay)
And tomorrow the sun will shine again,
and on the path that I shall take,
it will unite us, happy ones, again
upon this sun-breathing earth...

And to the shore, broad, blue-waved,
we shall, quiet and slow, descend,
silent, into each other's eyes we'll gaze,
and on us will fall joy's speechless silence.

Zueignung (Hermann von Gilm)
Yes, dear soul, you know;
away from you I'm in torment
love makes hearts sick,
have thanks.

Once I, drinker of freedom,
held high the amethyst goblet
and you blessed that draught,
have thanks.

And you drove out from it the evil ones,
till I, as never before,
holy, sank holy upon your heart
have thanks.

Abscheulicher! wo eilst du hin!

Leonora has disguised herself as a man (Fidelio) in order to work as a jailor's assistant at the prison where her husband (Florastan) is being wrongfully kept. After overhearing a conversation between the head jailor (Rocco) and the evil Governor of the fortress prison (Pizzaro), she realizes that Pizzaro has ordered that Florastan to be killed.

It is within this aria that Leonora sings for the power of God and especially of her "Gattenliebe" (married love) to conquer all evil and to see them through.

ACKNOWLEDGEMENTS

Julie wishes to express a special thank you to the following: Bert and Jeanne Golosky, Professor Harold Wiens, Darlene Schubert, Janet Tonin, Tony Olmstead. Louise Ehry, Doug Rice. Shonda Jardine, Heather McIlroy, Herr "Kartoffelkopf" Murphy, Chris Helman, Sally Fox, the Department of Music, and the Beryl Barnes Scholarship Foundation — for their greatly appreciated contributions and support.

Department of Music
University of Alberta

In Recital

DARREN SALYN, percussion

Sunday, March 29, 1992 at 8:00 pm

Concerto for Marimba, Vibraphone and Orchestra, Op. 278 (1947) — Darius Milhaud (1892-1974)
1st Movement

Roger Admiral, piano

From Eight Pieces for Four Timpani (1950-1966) — Elliott Carter (b. 1908)
Canaries
Adagio
Recitative
March

Meditation (1940) — Paul Creston (1906-1985)

Marnie Giesbrecht, organ

INTERMISSION

Sonata in B Minor for Marimba alone — Johann Sebastian Bach (1685-1750)
(Original: Sonata in A Minor for Violin Alone)
BWV 1003 (1720)
I Grave
II Fugue
III Andante
IV Allegro

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Salyn.

Convocation Hall, Old Arts Building

University of Alberta
Edmonton

Department of Music
Faculty of Arts

Canada T6G 2C9

3-82 Fine Arts Building, Telephone (403) 492-3263
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CHAMBER MUSIC CONCERT

Program I 5:30 PM
April 1, 1992
Convocation Hall

Sonata for Violin and Harpsichord in A major, BWV 1015 — J.S. Bach
- Allegro
- Andante un poco
- Presto

Heather Neufeld-Bergen, violin
Judy Lowrey, harpsichord

Trio, opus 114 — Johannes Brahms
- Allegro
- Adagio

Karen Noel-Bentley, clarinet
Ronda Metszies, cello
Pamela Grobben, piano

Trio — Dmitri Shostakovich
- Fourth movement

Caroline VanderSloot, violin
Lisa Wagner, cello
Patricia Briskie, piano

Sonata in A major — César Franck
- Allegretto ben moderato
- Recitativo-Fantasia

Elizabeth Sluys, flute
Scott Godin, piano

from Frauenliebe und Leben, opus 42 — Robert Schumann
1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann's nicht fassen
6. Süsser Freund

Elizabeth Sommer, mezzo-soprano
Gladys Odegard, piano

Hermit Songs, opus 29 — Samuel Barber

3. St. Ita's Vision
4. The Heavenly Banquet
5. The Crucifixion
6. Sea-Snatch
7. Promiscuity
9. The Praises of God

Karen Hamm, mezzo-soprano
Esther Chu, piano

My Spirit Be Joyful — J.S. Bach

Satirical Dances — Dmitri Shostakovich

Debra Spence, Chris McLean, trumpets
Carol Astle, horn
Terri Robson, euphonium
Treena Leepart, tuba

Saxophone Quartet — Alfred Desenclos

Calmo
Allegro ma non troppo

Charles Stolte, soprano
Jennifer Jewell, baritone
Dan Baker, tenor
Ken Myers, alto

University of Alberta
Edmonton

Department of Music
Faculty of Arts

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3-82 Fine Arts Building, Telephone (403) 492-3263
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CHAMBER MUSIC CONCERT

Program II 8:00 PM
April 1, 1992
Convocation Hall

Viola Sonata — Alan Rawsthorne
- Sherzo: presto
- Adagio
- Rondo:allegro

Andrew Bacon, viola
Corey Hamm, piano

Mörike Lieder — Hugo Wolf
- Auf ein altes Bild
- Schlafendes Jesuskind
- Auf einer Wanderung
- Er ist's

Milton Liska, tenor
Marva Duerksen, piano

Sonatina no. 3 in G minor, opus 137 — Franz Schubert
- Adagio
- Minuet and Trio
- Allegretto

Natalie Ozipko, violin
Peter Widmaier, piano

Rêve d'amour (Hugo) — Gabriel Fauré
Après un rêve (Bussine)

Five Lyrics of the T'ang Dynasty — John Beckwith
- The Staircase of Jade
- The Limpid River
- The Inlaid Harp
- On A Rainy Night
- Parting at a Wine Shop

Melanie Cherniwchan, soprano
Katherine Huget, piano

Piano Trio, opus 8 — Johannes Brahms
- Allegro con brio

Jennifer Bustin, violin
Karen McClellan, cello
Roger Admiral, piano

Deutsche Lieder — Louis Spohr

Sei still mein Herz
Zwiegespräch
Wiegenlied
Sehnsucht

Karen Charlton, soprano
Allison Storochuk, clarinet
Helen Hong, piano

Quintet, opus 43 — Carl Nielsen

Praeludium - Tema con variazioni

Heather McIlroy, flute
Sharie Rathwell, oboe
Karen Noel-Bentley, clarinet
Craig Scott, horn
Ivan Wong, bassoon

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April 1992

Edmonton Symphony Orchestra

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Herrings	Liver
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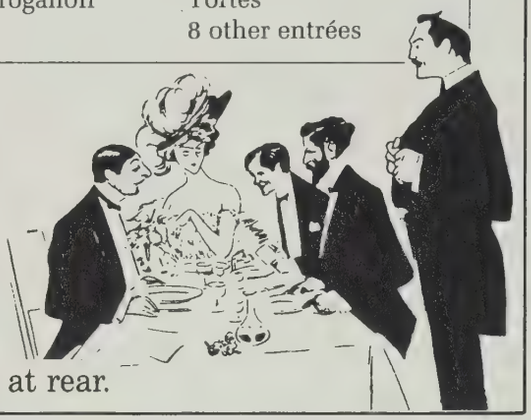

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Uri Mayer – Music Director

Volume 8, Number 8 ***April, 1992***

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The Edmonton Symphony Society gratefully acknowledges the financial support provided from **The Lottery Fund** by the **Government of Alberta** through the **Alberta Foundation for the Arts, The Canada Council, Alberta Culture and Multiculturalism,** and the **City of Edmonton.** Our sincere thanks to the **Winspear Foundation** for their continued financial support.

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Signature is the official publication of the Edmonton Symphony Orchestra

It is published monthly by the Edmonton Symphony Society, from September to May, on a breakeven rather than a for-profit basis.

News items/photos, letters to the editor, comments and/or suggestions are welcomed. The deadline for each issue is approximately three weeks prior to the first day of the publication month. Our address:

Edmonton Symphony Society
10010 - 109th Street
Edmonton, Alberta T5J 1M4
(403)428-1108
Box Office 428-1414

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Edmonton Symphony Orchestra

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CHORAL

CELEBRATION

Friday
April 3rd, 1992
8:00 p.m., West Edmonton Christian Reformed Church

CATHERINE ROBBIN, Mezzo-Soprano
MARNIE GIESBRECHT, Organ
UNIVERSITY OF ALBERTA MADRIGAL SINGERS
URI MAYER, Conductor

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Programme

RESPIGHI
Il Tramonto
Catherine Robbin, Mezzo-Soprano

RAMINSH
Magnificat
Catherine Robbin, Mezzo-Soprano
University of Alberta Madrigal Singers

INTERMISSION

BRAHMS
Alto Rhapsody, Op.53
Catherine Robbin, Mezzo-Soprano
University of Alberta Madrigal Singers

SAINT-SAENS
Symphony No.3, Op.78 in C minor
("Organ Symphony")
Adagio - Allegro moderato - Poco adagio
Allegro moderato - Presto - Maestoso - Allegro
Marnie Giesbrecht, Organist

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This evening's concert is being recorded by the CBC for broadcast on Monday, April 20th at 9:05 a.m. on Mostly Music, with host Ken Winters, on CBC Stereo 90.9 FM.

Catherine Robbin, Mezzo-Soprano

One of Canada's best known mezzo-sopranos, Catherine Robbin has performed with many of today's leading conductors throughout her native Canada and internationally in cities such as New York, Paris, London and Chicago. Miss Robbin is at ease in a wide range of vocal music but is particularly noted for her masterful interpretations of works from the Baroque and Romantic eras.

Miss Robbin's opera highlights include the title role in Tafelmusik's touring production of Handel's *Floridante* and a tour of several European cities in concert performances of Mozart's *La Clemenza di tito* (Annio). Last fall she made a successful debut with the Vancouver Opera in *Alcina* as Bradamante.

1991/92 promises to be a busy year for Catherine. After her appearance with the ESO, she will travel to Wales to perform the chamber version of Mahler's *Das Lied von der Erde*. Miss Robbin will also appear with the National Arts Centre Orchestra and in Handel's *Messiah* with the Toronto Symphony.

Marnie Giesbrecht, Organist

Marnie Geisbrecht is Professor of Music (Organ Performance) at the University of Alberta. A versatile musician, Dr. Giesbrecht holds advanced degrees in piano and in organ from the University of Alberta, the Eastman School of Music (Rochester, New York) and the Mozarteum (Salzburg, Austria).

Dr. Giesbrecht has an excellent reputation as a chamber musician, pianist and organist and has performed several world premieres. An international performer, Marnie Giesbrecht is becoming increasingly well-known for her performances of Canadian organ music and of duo piano and organ music with Joachim Segger.

University of Alberta Madrigal Singers

Leonard Ratzlaff, Music Director

The U of A Madrigal Singers is a chamber choir of approximately 30 singers which studies and performs choral music of all periods and styles. Under the direction of Dr. Ratzlaff, who is also the Director of Edmonton's Richard Eaton Singers, the Madrigal Singers have developed a reputation as a fine chamber choir, both in Edmonton and across Canada. They have been heard on local as well as national CBC broadcasts, and have performed at the Alberta Music Conference and the Association of Canadian Choral Conductors' Convention.

Tonight's performance marks the Madrigal Singers second performace with the Edmonton Symphony Orchestra in the 1991/92 season. In addition to this evening's presentation of Raminsh's *Magnificat* and Brahms' *Alto Rhapsody Op.53*, the choir appeared with the orchestra in December to perform Mozart's *Requiem*. By the conclusion of this season the choir will have appeared with the Alberta Baroque Ensemble, and the Tri-University Festival in Calgary.

The University of Alberta Madrigal Singers

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Sarah Chaput
Melanie Cherniwchan
Michelle Crouch
Heather Davidson
Kari Hendricksen
Nina Hornjatkevyc
Denise Lucyshyn
Twilla MacLeod
Susan Moyles
Shannon Robertson
Nancy Rogers

Alto
Joy Berg
Karen Hamm
Katherine Juget
Christine Janicki
Elizabeth de Jong
Leanne Mulesa
Evelyn Pfeifer
Kirsten Sönnichsen
Michelle Wylie

Tenor
Michel Cantin
Tim Hankewich
George Irwin
Joe Levesque
Gerry Paulson
James Thompson

Bass
Cameron Bentsen
Bruce Cable
Thomas Holm
Troy Janzen
Kim Krahn
Troy Lamoureux
Leyton Schnellert
Frank Sönnichsen

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Karen Charlton
Jennifer Minsos
Marcia Ostashewski
June Pearson
Margaret Romao
Sushila Sahay
Jaba Vandenberg

Alto
Sandra Bartusek
Carmen Gjevre
Leanne Hafso
Bindi Karia
Raydene Koch
Elizabeth Scholtz
Adrienne Sitko
Sandra Talarico
Julie Chun

Bass
Dan Baker
Clinton-James Carew
Michael Hensby
Wayne Hiebert
David Mabbott

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Melinda van Hove

Alto
Kara Thompson
Patricia Weleschuk

Tenor
Grant Harrison
Rick Neuls
Don Steenwinkel

Bass
Irvine Sandstra
Duncan Robertson

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Art Cooper
Richard Horch
Seno Laskowski
Doug Laver
Wolfgang Schieber
Mike Smith

Bass
Walter Goetz
Allan Hoyano
Peter Malcolm
Quentin Mix
John Mulholland
David Paul

The Sunset
by Percy Bysshe Shelley

There late was One within whose subtle being,
As light and wind within some delicate cloud
That fades amid the blue noon's burning sky,
Genius and death contended. None may know
The sweetness of the joy which made his breath
Fail, like the trances of the summer air,
When, with the lady of his love, who then
First knew the unreserve of mingled being,
He walked along the pathway of a field
Which to the east a hoar wood shadowed o'er,
But to the west was open to the sky.
There now the sun had sunk, but lines of gold
Hung on the ashen clouds, and on the points
Of the far level grass and nodding flowers
And the old dandelion's hoary beard,
And, mingled with the shades of twilight, lay
On the brown mossy woods - and in the east
The broad and burning moon lingeringly rose
Between the black trunks of the crowded trees,
While the faint stars were gathering overhead.
"Is it not strange, Isabel," said the youth,
"I never saw the sun? We will walk here
To-morrow; thou shalt look on it with me."

That night the youth and lady mingled lay
In love and sleep - but when the morning came
The lady found her lover dead and cold,
Let none believe that God in mercy gave
That stroke. The lady died not, nor grew wild,
But year by year lived on - in truth I think
Her gentleness and patience and sad smiles,
And that she did not die, but lived to tend
Her aged father, were a kind of madness,
If madness 'tis to be unlike the world.
For but to see her were to read the tale
Woven by some subtlest bard, to make hard hearts
Dissolve away in wisdom-working grief;
Her eyes were black and lustreless and wan:
Her eyelashes were worn away with tears,
Her lips and cheeks were like things dead - so pale;
Her hands were thin, and through their wandering veins
And weak articulations might be seen
Day's ruddy light. The tomb of thy dead self
Which one vexed ghost inhabits, night and day,
Is all, lost child, that now remain of thee!

"Inheritor of more than earth can give,
Passionless calm and silence unreproved,
Where the dead find, oh, not sleep! but rest,
And are the uncomplaining things they seem,
Or live, or drop in the deep sea of Love;
Oh, that like thine, mine epitaph were - Peace!"
This was the only moan she ever made.

Il Tramonto
translated by R. Ascoli

Già v'ebbe un uomo, nel cui tenue spirto
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno stempri)
la morte e il genio contendeano.
Oh! quanta tenera gioia, che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama,
che allor solo conobbe l'abbandono pieno
e il concorde palpitar di due creature che s'amano,
e gli addusse pei sentieri d'un campo,
ad oriente da una foresta biancheggiante ombrato
ed a ponente discoverto al cielo!
Ora è sommerso il sole;
ma linee d'oro pendon sovra le cineree nubi,
sul verde piano, sui tremanti fiori
sui grigi globi dell' antico smirnio,
e i neri boschi avvolgono,
del vespro mescolandosi alle ombre.
Lenta sorge ad oriente l'infocata luna
tra i folti rami delle piante cupe:
brillan sul capo languide le stelle.
E il giovine sussurra:
"Non è strano? Io mai non vidi il sorgere del sole,
O Isabella. Domani a contemplarlo verremo insieme."

I giovin e la dama giacquer tra il sonno
e il dolce amor congiunti ne la notte:
al mattin gelido e morto ella trovò l'amante.
Oh! nessun crede che, vibrando tal colpo,
fu il Signore misericorde.
Non morì la dama, nè folle divento:
anno per anno visse ancora.
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,
e il non morir ma vivere a custodia del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia.
Era, null'altro che a vederla, come leggere un canto
da ingegnoso bardo
intessuto a piegar gelidi cuori in un dolor pensoso.
Neri gli occhi ma non fulgidi più:
consunte quasi le ciglia dalle lagrime;
le labbra e le got parevan cose morte tanto eran bianche;
ed esili le mani e per le erranti vene
e le giunture rossa del giorno trasparia la luce.
La nuda tomba, che il tuo fral racchiude,
cui notte e giorno un'ombra tormentata abita,
è quanto di te resta, o cara creatura perduta!

"Ho tal retaggio, che la terra non dà:
calma e silenzio, senza peccato e senza passione.
Sia che i morti ritrovino (non mai il sonno!) ma il riposo,
imperturbati quali appaion,
o vivano, o d'amore nel mar profondo scendano;
oh! che il mio epitaffio, che il tuo siz: Pace!"
Questo dalle sue labbra l'unico lamento.

Excerpt from
Harzreise in Winter
by Goethe

Alto
Aber abseits, wer ist's?
Ins Gebüusch verliert sich sein Pfad,
hinter ihm schlagen
die Sträuche zusammen,
das Gras steht wieder auf,
die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen
des, dem Balsam zu Gift ward?
Der sich Menschenhass
aus der Fülle der Liebe trank!
Erst verachtet, nun ein Verächter,
zehrt er heimlich auf
seinen eignen Wer\
in ungnügender Selbstucht.

Alto and Male Chorus
Ist auf deinem Psalter
Vater der Liebe, ein Ton
seinem Ohre vernehmlich,
so erquicke sein Herz!
Öffne den umwölkten Blick
über die tausend Quellen
neben dem Durstenden
in der Wüste.

Who is that, wandering alone?
He loses his way in the brush,
behind him the branches
close together again,
the grass springs back again,
emptiness swallows him.

Ah, who can heal the pain
of one who finds poison in balsam?
He has drunk the hate of mankind
from the cup of love!
First scorned, now scorning,
he secretly wastes
his own merit
in useless searching for himself.

If there is in your Psalter,
Father of Love, a melody
that can reach his ear,
revive his heart!
Turn your unclouded light
down on the thousand fountains
beside the thirsting soul
in the wasteland.

translation (c) 1962 William Mann

Programme Notes

Il Tramonto
Ottorino Respighi
(b. Bologna, 1879 / d. Rome, 1936)

For all that Ottorino Respighi was, an almost exact contemporary of Arnold Schönberg and Béla Bartók, the similarities all but end there. Respighi was a "throwback," a natural conservative who found his greatest fame in orchestral works and arrangements, rather than in the more traditional Italian realm of opera (he did, however, write nine operas). No matter what can be said of his deliberately backward-looking original compositions, Respighi was a master of orchestration.

Il Tramonto is an original Respighi composition, a setting for Mezzo-Soprano and strings (originally for string quartet) of the poem *The Sunset,* by Percy Bysshe Shelley (1792-1822). The translation, by R. Ascoli, had been done before Respighi's music, and served in fact as the inspiration for the work. It was composed in 1918 during a brief stay in Bologna, and premiered later that year in Rome. It was dedicated to its first singer, Mezzo-Soprano Chiarina Fino Savio, Respighi's friend, and frequent performer of his works.

Magnificat
Imant Raminsh
(b. Ventspils, Latvia, 1943)

Imant Raminsh is a choral music specialist. After emigrating to Canada at the age of five, he completed his schooling at the University of Toronto (studying composition and choral techniques) and the Akademie Mozarteum, Salzburg (studying composition, fugue, violin, and conducting).

In 1968, he established the Music Department at the College of New Caledonia (Prince George, B.C.), and was the founding conductor of what is now the Prince George Symphony Orchestra. Currently, he is Second Violin of the Okanagan Symphony Orchestra, as well as Music Director and Conductor of the Aura Chamber Choir and Nova Children's Choir.

Imant Raminsh's compositions have been performed by the Elmer Iseler Singers, the Vancouver Chamber Choir, and the Stockholm Chamber Choir, among others. Recent commissions for his works have come from the Vancouver Chamber Choir, Vancouver Bach Choir, the B.C. Choral Federation, the CBC and Edmonton's Da Camera Singers.

His *Magnificat* for mixed choir a cappella dates from 1985, though a version for solo Mezzo, mixed choir and piano dates from 1983. The work was orchestrated over two years later for Elmer Iseler and the Toronto Mendelssohn Choir and in its orchestral version, was subsequently recorded by the CBC Vancouver Orchestra, conducted by Jon Washburn.

Rhapsody for Alto, Male Chorus and Orchestra, Op.53
Johannes Brahms
(b. Hamburg, 1833 / d. Vienna, 1897)

The story of Brahms' life with women is probably best left for a psychoanalytical journal rather than these pages. Beginning at around age ten, for example, Brahms earned extra money for his family by playing piano in bordellos. Later on in his life, the one woman whom he loved most ardently was unattainable to him - Clara Schumann, the wife of composer Robert, for whom Brahms had the highest regard. Clara's love for her husband forever kept Brahms' love unrequited, even after Robert Schumann's death.

His intensely emotional *Alto Rhapsody* is thus a keen insight into the emotional distance he maintained from women in general. Curiously, the work was meant as a "bridal gift" (a rather sombre work for so joyous an occasion) to Robert Schumann's sister Julie. Brahms found the words he wanted to express in Johann Wolfgang von Goethe's poem *Harzreise in Winter.* He set three verses of it to music for Alto, Male Chorus and Orchestra, and dedicated it to Albert Dietrich, his lifelong friend.

The *Rhapsody* is in three distinct sections, with the Alto entering quietly after a dark and probing orchestral opening. In the middle section, almost all the orchestral statements are very short, creating an atmosphere of restlessness, and in the line "der Fülle der Liebe trank," the Alto leaps from an A-sharp to E, then dangerously down to G. The final section is the only one with male chorus, which adds its strength as an underpinning to the prayer-like quality of the conclusion.

Symphony No. 3, Op.78 in C minor ("Organ")
Camille Saint-Saëns
(b. Paris, 1835 / d. Algiers, 1921)

This unusual, and final symphony of Camille Saint-Saëns was, in fact, the fifth symphony that he wrote, but his own exacting standards prohibited him from ever publishing the first two during his life. By the time of the writing of what is now known as his *Third Symphony,* Saint-Saëns was being greatly influenced by one of the Romantic era's great figures, Franz Liszt. The two had become great friends, and Liszt's broad, Romantic sweep is evident in this work, Saint-Saëns' most famous symphony.

The work, scored for a large Romantic orchestra, with the added unique feature of an organ, was premiered in London on May 19, 1886. So unusual was the whole approach of the work, that Saint-Saëns included his own annotation, in which he said, in part: "Although in two parts, the *Symphony* contains all four traditional symphonic elements. The first movement, prevented from developing to its full potential, serves as an introduction to the *Adagio,* while the *Scherzo* is linked to the final movement in a similar manner."

Together with César Franck's *Symphony in D minor,* the *"Organ Symphony"* of Camille Saint-Saëns, represents the zenith of French symphonic writing in the 19th century. In an era when musical success in France meant success on the operatic stage, Saint-Saëns quite deliberately made himself the exception to the rule. He eschewed opera for the most part (the notable exception is *Samson et Dalila*) for works such as his symphonies, concertos, and (more evidence of the influence of Liszt) tone poems. The body of work he left behind is now largely ignored, with the exception of a handful of pieces, the *"Organ Symphony"* being one of them. Fortunately, these works are enough to ensure that his name, and the high quality of much of his work, will long be remembered.

(c) 1992 Dave Baker

Uri Mayer

Music Director and Principal Conductor

This season marks the 11th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles*. In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies a the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, the Maestro was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta.

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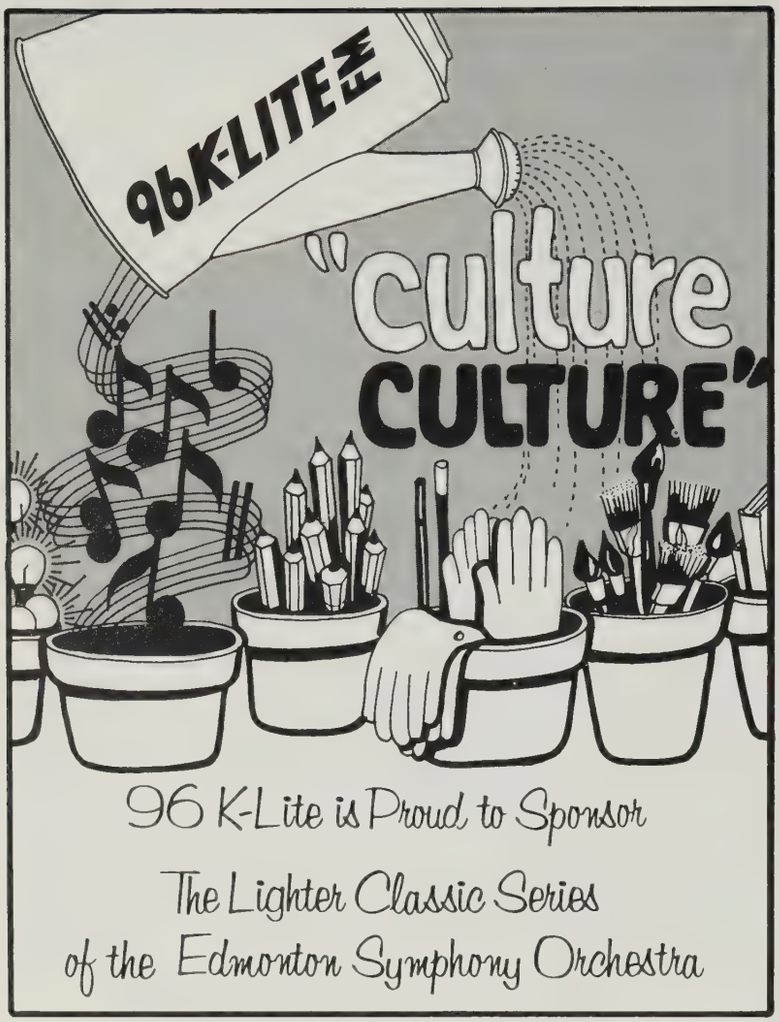
David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company, the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children.

David studied music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.



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Programme

BERLIOZ
Benvenuto Cellini: Overture

RACHMANINOFF
Rhapsody on a Theme of Paganini, Op.43
Dang Thai Son, Piano

INTERMISSION

DUKAS
La Péri

KODALY
Háry János: Suite
- The Fairy Tale Begins
- Viennese Musical Clock
- Song
- The Battle and Defeat of Napoléon
- Intermezzo
- Entrance of the Emperor and his Court

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Dang Thai Son, Piano

Dang Thai Son received his first piano lessons at the age of five from his mother who taught piano at the Hanoi Conservatory. Despite many hardships and interruptions because of the war, Dang Thai Son went on to study at the Hanoi Conservatory and then completed his degree at Moscow's Tchaikovsky Conservatory. He spent the following three years perfecting his art with Dmitri Bashkirov.

Since winning the prestigious Chopin Competition, Dang Thai Son's career as an international virtuoso pianist has allowed him to grace the stage of the world's major music centers: London, Paris, Munich, Vienna and Tokyo to name a few. He has also been the featured soloist among several international orchestras and is a frequent guest on radio and televsion programs in most countries in which he has played.

Benvenuto Cellini: Overture
Hector Berlioz
(b. Côte-Saint-André, Isère, 1803 / d. Paris, 1869)

Hector Berlioz wrote a number of works which could, by stretching definitions, qualify as operas. His *L'Enfance du Christ,* for example, is an oratorio; *La Damnation de Faust* is referred to by its composer as "a concert opera." In fact, he wrote only three "operas" proper (*Benvenuto Cellini, Les Troyens,* and *Béatrice et Bénédict*), and with tonight's performance of the overture to *Benvenuto Cellini,* the ESO will have presented the overtures to all three this season.

Berlioz was in fact first attracted to the idea of opera with the intention of setting to music some of the events from the life of Benvenuto Cellini, a man from the Italy of the late sixteenth century. A Renaissance figure with strong appeal to the Romantic sensibilities of the Frenchman, Berlioz first read Cellini's autobiography in the early 1830's. No doubt Berlioz could strongly identify with Cellini's struggle for acceptance in the face of what he perceived as an overabundance of academicism, a feeling Berlioz had much of his life. The opera's plot, with libretto by Léon de Wailly and August Barbier, centres around Cellini's love for Teresa, and his attempts to elope with her while facing both a rival and possible imprisonment.

The two-act opera is, without question, an uneven affair, though it contains much that is charming, bold, and full of promise. The opera received its first production in 1838, and was generally a failure.

The music for the opera, however, is quite another matter. It is filled with shining moments, the most famous of which is the *Roman Carnival,* which is to this day a very popular piece. The overture to *Benvenuto Cellini* is second only to the *Carnival* for popularity, and contains some of the same elements of musical pictorialism for which Berlioz is justifiably celebrated.

Rhapsody on a Theme of Paganini, Op.43
Sergei Rachmaninoff
(b. Oneg, Novgorod, 1873 / d. Beverly Hills, 1943)

While Sergei Rachmaninoff was probably the technically brilliant pianist that Niccòlo Paganini (1782-1840) was a violinist, he was nowhere near the showman. Nevertheless, following the tepid reception accorded his *Piano Concerto No. 4,* Rachmaninoff decided to tackle something in more of a populist vein. Already famed as both a composer and pianist, he turned to a work that other composers had turned to before him: the last of the 24 Caprices for solo violin by Paganini.

Paganini's *Caprices, Op.1,* were intended to show off his own virtuosity on the violin; they are unapologetically "showpieces." The last of these provided inspiration for composers as conservative as Brahms and as modern as Lutoslawski. During the summer of 1934, Rachmaninoff took the theme and constructed a work for piano and orchestra built upon 24 variations of this 24th Caprice. He premiered his *Rhapsody on a Theme of Paganini* that November in Baltimore, with Leopold Stokowski conducting and himself as pianist.

Appropriately enough, the orchestral violins state the famous theme first in the work, which continues through all of its variations without pause. Mysteriously, another theme works its way into the piece: the medieval *Dies Irae (Day of Wrath)* from the *Mass for the Dead.* Music lovers may recognize it from the climax of Berlioz's *Symphonie Fantastique.* The work does not proceed along any formal, concerto-like lines, but rather treats the original theme to a series of presentations, inversions and reflections in one of Rachmaninoff's most lavishly orchestrated works.

The eighteenth variation of the theme is the most famous, and most often excerpted portion of the piece, which did exactly what Rachmaninoff hoped it would do: achieve rousing success, disspelling the shadow of apathy of his previous piano and orchestra work. The composer made it a mainstay of his performing career from then on.

La Péri
Paul Dukas
(b. Paris, 1865 / d. Paris, 1935)

Paul Dukas is chiefly remembered in our time for two things: his wonderfully evocative tone poem *The Sorcerer's Apprentice,* and for destroying much of his work late in life, rather than have what he perceived as substandard material published with his name on it.

A product of the more conservative French school founded by Franck and Fauré, Dukas' music first attracted attention just as the 20th century was about to begin, with his fine *Symphony in C Major,* as well as *The Sorcerer's Apprentice.* Both premiered in 1897. Other works which survived his own purge include the *Variations on a Theme of Rameau* (1902) and his opera *Ariane et Barbe-Bleue* (1907), a work which has begun to see more performances in recent years.

Given that Dukas was not only a student from a conservative school of thought and that his own inclinations were naturally backward rather than forward-looking, his ability to assimilate previous modes of thought to produce music of decidedly independent character is noteworthy. And while *The Sorcerer's Apprentice* is performed much more often, his *La Péri* perfectly illustrates his skill as well.

Rather than such an easy label as "ballet," Dukas called *La Péri* a "poéme dansé," and it was produced as one of a series of "Concerts de danse" given at the Châtelet by Mademoiselle Trouhanova in 1912. In it, Dukas' sensitivity to musical invention, and the use of the orchestra to create drama and atmosphere is extremely effective. A definite influence here is that of Debussy, in respect to harmony and orchestral colour.

Dukas himself wrote the scenario for *La Péri,* based on a poetic oriental legend. Preceded by a striking brass fanfare, the story concerns that of the Péri, the descendant of a fallen angel excluded from Paradise until she has done penance. Iskender comes upon her as she is asleep in her jewelled robe, and snatches from her hand a lotus, symbol of immortality. The Péri is awakened by this, and dances for Iskender, thus enabling her to win back the lotus. She disappears, as darkness gradually descends upon Iskender.

Háry János Suite
Zoltan Kodály
(b. Kecskemet, Hungary, 1882/d. Budapest, 1967)

When looking at the music that each one produced, it is hard to believe that Zoltan Kodály and Béla Bartók not only lived at the same time in the same country, but that they actually worked together for a number of years! Whereas Bartók's music embraced the ideas and harmonies of the 20th century, Kodály's music was always much more rooted in the 19th century.

Decrying the lack of any formal historical record of the true folk music of their native Hungary, Bartók and Kodály set out in 1905 with some primitive recording equipment to authentically document Hungary's rich tradition. Famed and fondly remembered now as much for his contributions to musical education as for his compositions, Kodály received numerous honours late in life, including a Gold Medal from the Royal Philharmonic Society.

Though sometimes called an opera, his *Háry János* is more precisely a "play with music." As might be expected, the story is drawn from one of the richest takes in Hungarian folklore, that of the colourful, larger-than-life figure of Háry János, teller of very, very tall tales. The "opera" itself consists of a prologue, five parts and epilogue, and was based on János Garay's poem about the mythic figure. It premiered on October 16, 1926.

The suite Kodály arranged from *Háry János* was put together alongside the opera, and was first performed in 1927. The first part, *"The Fairy Tale Begins,"* starts with an orchestral "sneeze," a reference to an old Hungarian superstition that any tale preceded by a sneeze must be true. The following parts are all fairly self-explanatory, including the music for the rotating clock in front of Vienna's Imperial Palace, Háry's defeat of Napoléon (!), and the magnificence of court life in Vienna.

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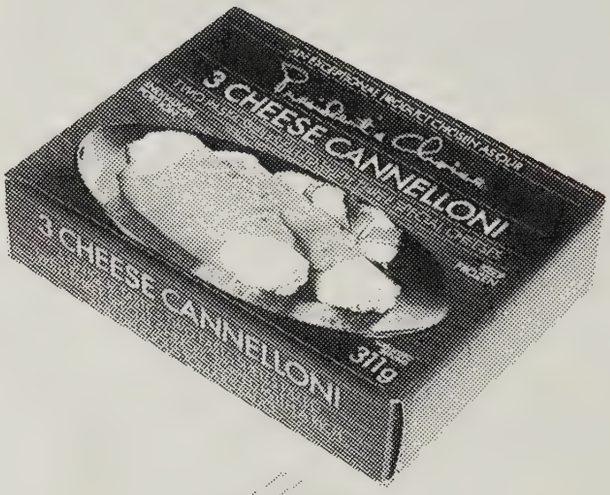

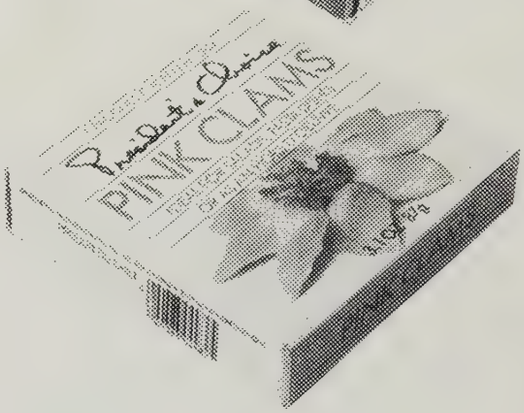

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Programme

MOZART
Ah! vous dirai - je maman (Variations)

The Magic Flute, K.620 (Overture)

Papageno's Song (Aria No.2 from "The Magic Flute")
John Mitchell, Baritone

Concerto for Horn No.4, K.495 in E-flat Major
David Hoyt, French Horn

Eine Kleine Nachtmusik

Don Giovanni, K.527 (Overture)

Symphony No.41, K.551 in C Major (Finale)

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In 1987, Magic Circle Mime Company released an educational music video with the Royal Philharmonic Orchestra. In 1988, Ms. Petersen and Mr. MacIntyre were the featured artists at the inaugural re-introduction of young people's concerts to Carnegie Hall. More recently, the Company marked their first international appearances with orchestras in Canada and Hong Kong.

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Programme

HONNEGER
Pacific 231 (Mouvement Symphonique No.1)

DVORAK
Piano Concerto, Op.33 in G minor
- Allegro agitato
- Andante sostenuto
- Finale: Allegro con fuoco

Boris Krajny, Piano

INTERMISSION

PROKOFIEV
Symphony No.5, Op.100
- Andante
- Allegro marcato
- Adagio
- Allegro giocoso

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Boris Krajny, Piano

Born in Czechoslovakia, Boris Krajny began to play piano and violin at age five. He went on to study at the Convervatory in his native Kormeriz followed by the Prague Academy of Music. A prize winner at the Leeds, Queen Elisabeth of Belgium and Sydney piano competitions, Mr. Krajny won the First Prize at the Fifth International Piano Competition in Citta de Senigallia, Italy. This launched a major international career for the Czech pianist.

Boris Krajny has performed with major orchestras throughout North and South America, Eastern and Western Europe and as far afield as Mongolia. As a soloist with the Prague Chamber Orchestra, he has toured Canada and the U.S. as well as Europe, South America, the Far East and the Middle East.

Mr. Krajny has made several recordings with the Czech Philharmonic, including the piano concertos of Bartók and Prokofiev. His performances of both Ravel piano concertos were recorded on CD with the Prague Symphony Orchestra under Jiri Belohlavek. Mr. Krajny records for the Supraphon, Panton, Pavane (Brussels), and Columbie Nippon labels.

Programme Notes

by Dave Baker

Pacific 231 (Mouvement Symphonique No. 1)
Arthur Honegger
(b. Havre, France, 1892/d. Paris, 1955)

A member of the young Turks of France's early 20th century group known as "Les six," Arthur Honegger was born 100 years ago this year in Le Havre to Swiss parents. Like the others in his circle, Honegger's best music is bright, inventive, and tinged with humour, if not outright sarcasm. Honegger could also be quite deep, and with his early work *Le Roi David* (1921), showed an ambitious side to his music.

But he was also a product of his time, and occasionally his works were observations of the world around him. Two of his three *Mouvements Symphoniques* were cheerful and disarming looks at modern life. One was a musical depiction of a rugby match, and the first of these was named for an American locomotive, Pacific 231.

"I have always had a passionate liking for locomotives," Honegger wrote, "for me they are living things...what I have endeavoured to portray in *Pacific (231)* is not an imitation of the noises of the locomotive, but the translation into music of the visual impression made by it and the physical sensation of it."

Presented at a time when the new mechanizations of the machine age were the rage of the art world, *Pacific 231's* vivid and excitingly dissonant noises made it a concert-hall thrill from its premiere in 1924 and all through the 30's, helping to usher in a whole spate of works inspired by machinery.

Piano Concerto, Op.33 in G minor
Antonín Dvorák
(b. near Prague, 1841 / d. Prague, 1904)

Antonín Dvorák wrote his only Piano Concerto relatively early in his composing career. He wrote it in August and September, 1876, even before his first set of *Slavonic Dances,* that would set him on the road to fame. It was not a piece widely heard outside Dvorák's beloved Bohemia and it is likely that this did not bother the composer. Dvorák's aim was never to set the world aflame, nor was it to revolutionize his art. His music was a product of his soul; his soul was a product of his soil, and of his simple human decency.

A year before writing the *Piano Concerto,* Dvorák lost his oldest daughter, and there is much of his emotional state in the Concerto's first two movements.

The indication "agitato" in the opening movement's tempo set us up for the composer's state of mind; the music is serious, sombre even, for an Allegro. Like the *Cello Concerto* which came many years and half a world later, the opening movement of the Piano Concerto is built along symphonic lines of exposition and development.

The second movement is a hymn, perhaps for his dead daughter. Its simple melody is heart-wrenching in its direct appeal. By total contrast, as if this middle movement were a sufficient catharsis, the Concerto's *Finale* is buoyant, a celebration of victory. Dvorák biographer Paul Stefan said "Dvorák's confidence in life returns...with high humour that loves to play, not with the serious matters of life, but with the abundant ideas of his own creative imagination."

A word or two bears saying as to the authorship of performance of the Dvorák *Concerto.* In its original form, with the piano part written by Dvorák, the work was published in 1883. However, years later, countryman Vilem Kurz revised the solo part, ostensibly with Dvorák's permission. Yet for many years, Kurz's version remained unpublished, and as a consequence, hardly ever heard. A pupil of Kurz, famed pianist Rudolf Firkusny, was one of the few who had been taught the revised scoring. Firkusny performed Kurz's version on many occasions, and it was finally printed in 1956 as part of the Dvorák Society's *Critical Edition.*

Curiously, Firkusny himself seemed to dispense with the Kurz version in later years, performing Dvorák's own score more and more often. Klaus G. Roy wrote that Firkusny found the simplicity, even the "naiveté" of the original more preferable. Perhaps that is because Dvorák's so-called "naiveté" is his strength; his honesty was always his attraction.

Symphony No. 5, Op.100
Sergei Prokofiev
(b. Sontsovka, Ukraine, 1891/d. Moscow, 1953)

After unsuccessfully attempting to make the world his oyster, a dejected but wiser Sergei Prokofiev returned to the Soviet Union in 1932. His brashness was tempered and if he was bitter at the world, he had finally learned the better part of valour.

Within a few years, Prokofiev developed a happy middle ground between his own artistic expression, and the principles set down by the Communist regime as to what kind of music was "acceptable" for its population. Occasionally, he would still rouse the ire of the Kremlin with harmonies a little too "decadent," or forms a little too "bourgeois." Still, works such as his film scores to *Alexander Nevsky* and *Lieutenant Kijé,* and his opera *War and Peace,* kept the government happy, and Prokofiev in comfortable surroundings.

How comfortable? Well, true to George Orwell's observation that "all animals are equal, but some animals are more equal than others," the Communist party had made an estate near Moscow, where those members of the Soviet Composers' Union who enjoyed government favour could spend their time. Called Ivanovo, Prokofiev spent the summer and fall of 1944 there, and it was then that he composed his *Symphony No. 5.*

For all that Prokofiev was a revolutionary early on in his career, delighting in contravening the "rules," his symphonies have typically always adhered to quite traditional principles. His *Fifth Symphony,* written at a time when his country was slowly climbing out of the dark days of the German invasion of Russia and the end of the Second World War was actually in sight. There is darkness to the work, though it is not black. There is tension and sharpness but a conclusion ringing with victory.

The opening movement follows a very traditional blueprint, though it is dressed in modern garb. Flute and bassoon present the first theme (or, more precisely, the series of short ideas) which leads to a second group of motifs in F Major. Again, woodwinds get the main say of the themes, set to a jaunty rhythm.

The *Scherzo* second movement is a march tempo with a vague rondo form. There is a hint of Prokofiev's "age of steel" background here, as the varying rhythms suggest mechanization and the chugging of engines. The slow movement is a total contrast. A long and detailed leading thought is laid atop a comparatively simple underlying structure, and though it is certainly beautiful, it is also tinged with a melancholy tension.

The final movement begins out of the preceding movement's subdued tones, but after a reference to the opening movement, its joy cannot be held back, and the rest of the movement is happy and triumphant.

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MAY CONCERT SCHEDULE

UPER SUNDAY MATINÉES
Sunday, May 10th, 1992
Uri Mayer, Conductor
1991/92 ESO Concerto Competition Winner, Piano
VERDI
La forza del destino: Overture
CONCERTO
T.B.A.
SCHUMANN
Symphony No.1, Op.38 in B-flat Major ("Spring")
Spnsored by **Interprovincial Pipe Line Inc.**
Media sponsor **MG 1200**

ARADE OF POPS
Friday and Saturday, May 15th & 16th, 1992
John Dankworth, Conductor
Cleo Laine, Vocalist
Friday sponsored by **TransAlta Utilities**
Saturday co-sponsored by **Bank of Montreal** and **Truikshank Karvellas**
Media sponsor **CBC 740 Radio**

AGNIFICENT MASTER SERIES
Friday and Saturday, May 22nd & 23rd, 1992
Uri Mayer, Conductor
Joanne Kolomyjec, Soprano
Sandra Graham, Mezzo-Soprano
John Absalom, Tenor
David Watson, Bass
Haley Simons, Piano
The Richard Eaton Singers
BEETHOVEN
Fantasia for Piano, Chorus and Orchestra, Op.80
Symphony No.9, Op.125 in D minor ("Choral")
Media sponsor **QT880**

MUSICIANS AT LARGE

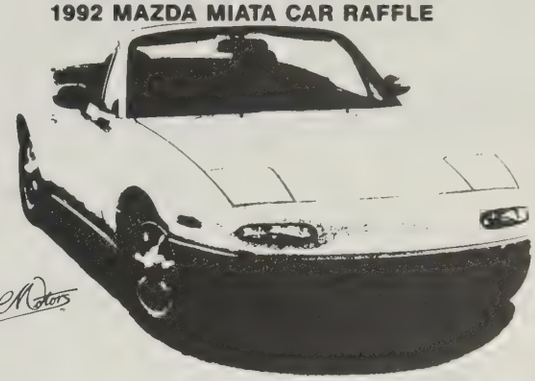
HE KING'S COLLEGE
A vocal and instrumental concert on Friday, April 10th, 992, at 8:00 p.m. in the West End Christian Reformed Church (149th Street and 100th Avenue). Ticket prices are: 4/adults, $2/students and seniors. For more information, all 428-0727.

RO CORO
Pro Coro concludes its 12th season with a performance f Bach's powerful, moving masterpiece - *St. John Passion, WV 245.* The performance will feature conductor Sören Hansen and acclaimed Canadian Baroque soloists: Linda Perillo (Soprano), Catherine Robbin (Alto), George Evelyn Baritone) and John Martens as the Evangelist. Sunday, April 5th at 3:00 p.m. in All Saints Cathedral. Tickets are 20/adults and $15/students and seniors. For more nformation, call 420-1247.

BERTA BAROQUE ENSEMBLE
The Alberta Baroque Ensemble will perform various oncertos composed by Albinoni, Vivaldi, Van Wassenaer, nd Handel on Sunday, April 12th in Robertson-Wesley United Church at 3:00 p.m. Ticket prices are $15/adults, 10/students and seniors, $5/children under 12.

EDMONTON SYMPHONY ORCHESTRA

Make Mine A
MIATA
1992 MAZDA MIATA CAR RAFFLE



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Limited edition (only 500 made in Canada) New Sunburst Yellow exterior, 14" aluminum alloy wheels (current 7-spoke), power windows, power steering, CD player, head-rest speakers, limited-slip differential stainless steel scuff plates with 'Miata' logo and yellow detachable hardtop (optional)

SECOND PRIZE:
A Cellular Telephone worth $1,500. Donated by Ed Tel
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TICKETS:
Tickets for the "Make Mine A Miata" Car Raffle are $10.00 each or 3 for $25.00.

428-1108

Only 10,000 tickets printed
Grand Prize and Second Prize draw date is May 30, 1992
Early Bird Draw dates are March 7, 1992 and April 9, 1992

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HORIZON LIFESTYLE

THE NATIONAL

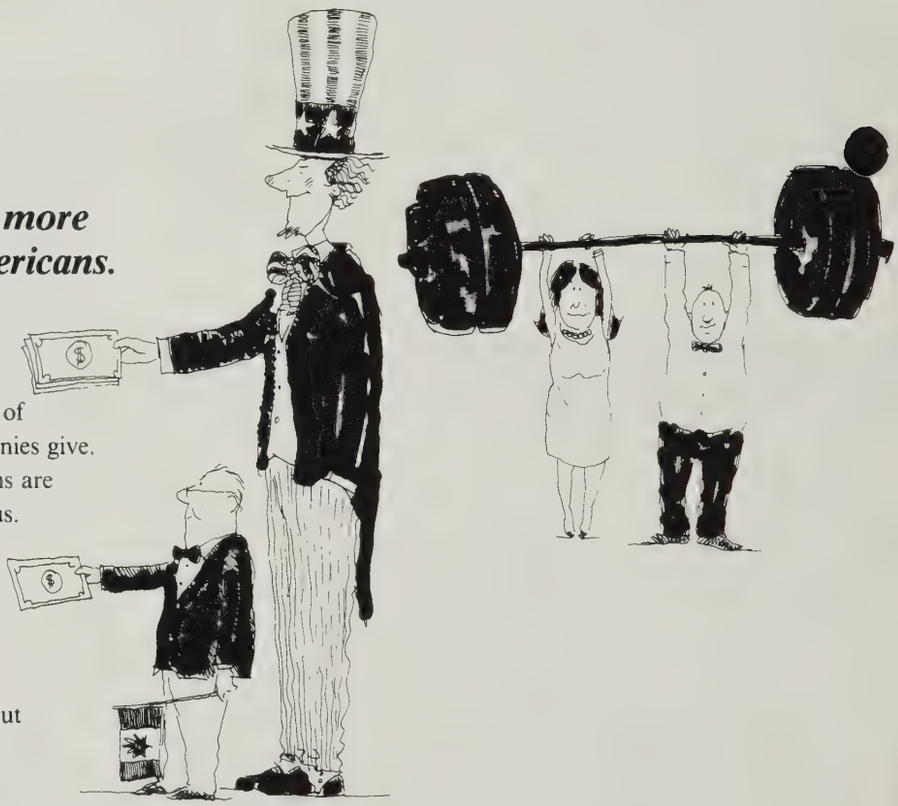
Knowing the facts

1. *Philanthropy is a disease that afflicts all Canadians.*

False. Philanthropy means promoting human welfare through donations of time or money. Unfortunately, while more than two-thirds of us think we're pretty generous, only one in three Canadians volunteer their time to causes that concern them, and they only average half a day a month.

2. *Giving can be good for your health.*

True. A recent study found that regular volunteer work dramatically increased life expectancy. So if you want to live longer, get plenty of rest and exercise, eat your grains — and be generous with your time and money!



3. *Canadians are more generous than Americans.*

False. Individual Americans are three times more generous than Canadians, and companies in the United States donate four times the percentage of pre-tax profit that Canadian companies give. The good news is that Canadians are prepared to be more generous.

4. *You're giving much less than your parents did.*

True. Individual Canadians are giving about 3/4 of 1% of their income to charities — 30% less than they gave twenty years ago. And remember inflation: giving the same each year means giving less each year. So please plan your giving — and plan to raise it each year.

IMAGINE is a Canada-wide public and corporate awareness program initiated by The Canadian Centre for Philanthropy, to increase the amount of time and money Canadians give to the programs and causes they care about.

Graphics by Backstreet Communications

GENEROSITY TEST

an help all of us.

TODAY YOU CAN DONATE YOUR HARD-EARNED money and valuable time to nearly 60,000 charitable organizations across Canada - from saving people's lives to stirring their hearts.

But imagine this: If each of us gave a minimum of just 1% of our income, or volunteered just one day a month, and companies gave 1% of pretax profit, Canada's good causes would be able to help more of us in more ways.

The first step is to know the facts — they could surprise you. The next step is to measure your own generosity. Because when it comes to giving, our good intentions don't always match our actions.

5. *Individual Canadians give much more than Canadian companies.*

True. Individual Canadians give about 10 times the amount given by Canadian companies. And corporations today are giving a considerably lower percentage of their income than they did a decade or two ago.

6. *If you won the lottery, you'd give part of your winnings to charity.*

False. Very few Canadians, when asked how they'd spent their lottery millions, mention donating any part of their windfall to charity. On the other hand, 60% of Canadians said they'd like to see giving double. So the next time you win the big one, remember to give as good as you got.

7. *The typical volunteer is a middle-aged woman.*

False. Canada's millions of volunteers are split almost equally between men and women. The vast majority of them are employed and most of them are just as busy as you are. So if you can't seem to find the time to volunteer just think of all your friends and associates who can. Then imagine the difference you can make!

8. *It would take a mammoth effort to change things.*

Very very false. If every Canadian volunteered just one day a month, that would mean 180 million additional days volunteered — you really can make a difference. And if our giving averaged just 1% of our income, $1.3 billion in new money would flow into the non-profit community in the first year alone. Imagine!

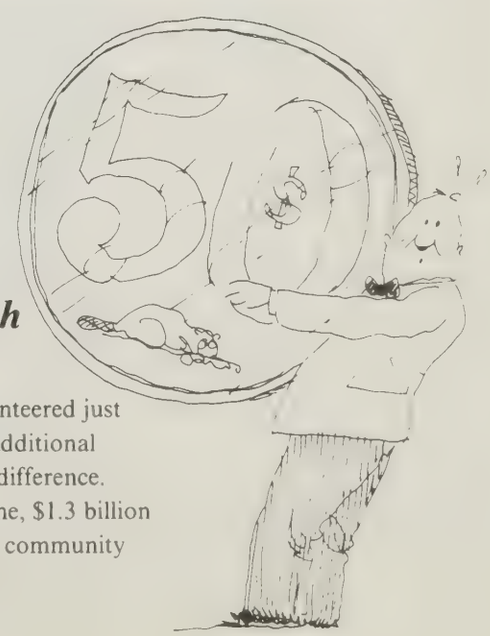
Now, Look in the Mirror.

And ask yourself:

1. When was the last time I gave time or money to a charitable cause?
2. How much or how often did I give in the past year?
3. What percentage of my income did this amount to?
4. Does my company or employer donate to charitable causes?
5. Am I a busy person? Has being busy kept others from volunteering their time?
6. How is my health? Maybe I could improve it by helping others.
7. Am I looking for opportunities in my community to get behind causes I believe in?

Imagine the difference I can make.

The Board of Directors, staff and musicians would like to thank all of the individuals and companies that have so generously donated their time and money to the Edmonton Symphony Orchestra.



THE EDMONTON SYMPHONY ORCHESTRA ... A COMMUNITY INVESTMENT

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HIGHLIGHTS IN MAY

Cleo Laine jazzes things up with the ESO

Cleo Laine, joined by her husband, celebrated conductor John Dankworth, will present a performance that promises to be one of the highlights of the pops season. From popular to classical to jazz, Ms. Laine has earned international fame in a career that spans three decades.

This Parade of Pops season finale takes place Friday and Saturday, May 15th & 16th at 8:00 p.m. in the Jubilee Auditorium.

Beethoven's Ninth concludes 1991/92 Master Series

Beethoven felt that only through the human voice could he evoke the deepest feelings of mankind. Beethoven's great choral works *Fantasia for Piano, Chorus and Orchestra, Op.80* and *Symphony No.9, Op.125 in D minor ("Choral")* will be performed in the last Magnificent Master Series concert of the ESO's 1991/92 season.

Music Director Uri Mayer and the Richard Eaton Singers, will appear with Joanne Kolomyjec (Soprano), Sandra Graham (Mezzo-Soprano), John Absalom – shown above (Tenor), David Watson (Bass) and Haley Simons (Piano) on Friday and Saturday, May 22nd & 23rd at 8:00 p.m. in the Jubilee Auditorium.

For more information on these or any other ESO concerts, please call 428-1414.

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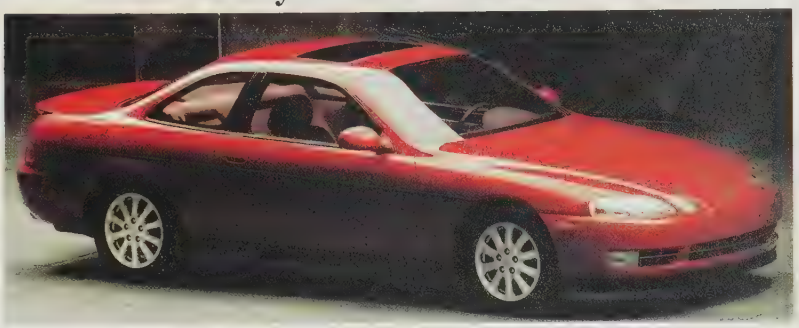

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Department of Music
University of Alberta

In Recital

PATRICIA BRISKIE, piano

Friday, April 3, 1992 at 8 pm

Suite, Op. 14 (1916) — Béla Bartók (1881-1945)
- Allegretto
- Scherzo
- Allegro molto
- Sostenuto

Sonata in A-Flat Major, Op. 110, No. 31 (1821) — Ludwig van Beethoven (1770-1827)
- Moderato cantabile, molto espressivo
- Allegro molto
- Adagio ma non troppo - Fuga -
  - L'istesso tempo di Arioso - Fuga
  - Meno Allegro

INTERMISSION

Variations Sérieuses, Op. 54 (1841) — Felix Mendelssohn-Bartholdy (1809-1847)

L'isle Joyeuse (1904) — Claude Debussy (1862-1918)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Briskie.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

LISA WAGNER, violoncello

assisted by

GREG CAISLEY, piano

Monday, April 6, 1992 at 8:00 pm

Sonata for Violoncello solo, Op. 25, No. 3 (1922) — Paul Hindemith (1895-1963)

I Lebhaft, sher markiert, Mit festen Bogenstrichen
II Mässig schnell, Gemächlich (Durchweg sehr leise)
III Langsam
IV Lebhafte Viertel (Ohne jeden und stets Pianissimo)
V Mässig schnell (Sehr scharf markierte Viertel)

INTERMISSION

D Major Concerto for Violoncello and Orchestra (1783) — Joseph Haydn (1732-1809)
Orchestral reduction for piano by Julius Klengel

I Allegro moderato
II Adagio
III Allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Wagner.

Convocation Hall, Old Arts Building

NOON-HOUR

ORGAN RECITAL

Wednesday, April 8, 1992
at 12:10 pm

Convocation Hall, Arts Building

Program

Department of Music
University of Alberta

Performers are students from the class of
Dr Marnie Giesbrecht.

PROGRAM

Partita: *Wachet auf! ruft uns die Stimme*, Op. 8, No. 2 (1935) — Hugo Distler (1908-1942)

Trudy Olford, organist

Prelude and Fugue in F Minor, BWV 534 — Johann Sebastian Bach (1685-1750)

Adrienne Sitko, organist

Prelude in C Minor, Op. 37, No. 1 — Felix Mendelssohn (1809-1847)

Christopher New, organist

Sonata V in C Major, BWV 529 — Johann Sebastian Bach
I Allegro

L'Ascension (1934) — Olivier Messiaen (b. 1908)
Transports de joie

Stillman Matheson, organist

N.B.: Recording is not permitted without written consent from the performer(s).

department of

Music

In Recital

ELIZABETH SOMMER,
mezzo soprano

assisted by

COREY HAMM, piano

Friday, April 10, 1992 at 8:00 pm

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM

If Music be the Food of Love — Henry Purcell (1659-1695)
(Poem by H Heveningham) (1695)
Music for a While (From Oedipus, ca. 1692)

Siete Canciones populares Españolas (1915) — Manuel de Falla (1876-1946)
- El paño moruno
- Seguidilla murciana
- Asturiana
- Jota
- Nana
- Canción
- Polo

From "Italianisches Liederbuch" — Hugo Wolf (1860-1903)
((Anon. Italian poems translated by P Heyse)
- Auch kleine Dinge (1891)
- Wer rief dich denn (1890)
- Nein, junger Herr (1891)
- Wohl kenn' ich Euren Stand (1896)
- Du denkst mit einem Fädchen (1891)
- Wir haben beide lange Zeit (1891)
- Mein Liebster ist so klein (1891)
- Mein Liebster singt am Haus (1891)
- Schweig' einmal still (1896)

INTERMISSION

It was a lover and his lass — Geoffrey Bush
(Shakespeare) (1956) — (b. 1920)

Fear no more the heat o' the Sun — Roger Quilter
(Shakespeare) (1921) — (1877-1953)

A Charm of Lullabies, Op. 41 (1947) — Benjamin Britten
(1913-1976)

- A Cradle Song (W Blake)
- The Highland Balou (R Burns)
- Sephestia's Lullaby (R Greene)
- A Charm (T Randolf)
- The Nurses Song (J Philip)

From *La Grande Duchesse de Gerolstein* (1867) — Jacques Offenbach
(1819-1880)

- Dites-lui
- J'aime les militaires

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Sommer.

TRANSLATIONS

Seven Songs of the Spanish People

The Moorish cloth

On the fine cloth, in the shop,
A spot has fallen.
It sells for less now,
For it has lost its value—
Ay!

Seguidilla from Murcia

People who live
In glass houses
Shouldn't throw stones
At their neighbour's.
We are drovers;
It may be that
We shall meet on the road.

For your promiscuousness
I can compare you only
To a coin that passes
From hand to hand
Until it's rubbed so smooth
That it's thought bad
And no one will take it.

Asturian song

Seeking consolation,
I drew near a green pine-tree
To see if it would console me.

Seeing me weep, it wept;
The pine, as it was green,
Wept to see me weeping.

Jota

They say we're not in love
Because we're not seen to talk;
But let them ask
Your heart and mine!
They say we're not in love

Because we're not seen to talk.
I must leave you now,
Leave your house and your window;
And although your mother
disapproves,
Goodbye, dearest, till tommorow!
Goodbye, dearest, till tommorow.
I must leave you,
Although your mother disapproves...

Lullaby

Sleep, little one, sleep
Sleep, my darling,
Sleep, little star
Of the morning.
Lulla, lullay
Lulla, lullay
Sleep, little star
Of the morning.

Translations (continued)

Song

Because your eyes are treacherous
I'm going to bury them;
You know not what it costs,
Child, to gaze into them,
To gaze into them.
Mother!

They say you don't love me,
But once you did...
Make the best of it
And cut your losses,
Cut your losses.
Mother!

Polo

Ay!
I have,
Alas,
I have a pain in my heart,
I have a pain in my heart,

Alas,
Which I can tell no one.

A curse on love, and a curse,
Alas,
On the one who mad me know it!
Ay!

Translations by Lionel Salter
from "Recording Notes"
Canciones Populares Españolas
Duetsche Grammophone 2530-875,
1977.

Auch kleine Dinge -

Even small things may delight us,
even small things may be precious.
Think how gladly we deck ourselves in pearls;
for much they are sold, and are only small.
Think how small the olive is,
and yet it is sought for its virtue.
Think only of the rose, how small it is,
yet smells so sweet, as you know.

Wer rief dich denn?

Who called you then? Who sent for you?
Who bade you come, if burdensome it is?
Go to that love who pleases you the more,
go there, where you have your thoughts.
Go where your intention is, your mind!
From coming to me I gladly will excuse you.
Go to that love who pleases you the more!
Who called you then? Who sent for you?

Nein junger Herr

No, young man, that's not how one carries on;
one takes care to behave in a decent manner.
For everyday I'm good enough, you think?
But on holidays you look for better.
No, young man, go on doing wrong like this,
and your everyday love gives you her notice.

Wohl kenn' ich Euren Stand

Your station is no mean one, well I know
You did not need to condescend so far
to love a girl so humble and so poor,
since the fairest ladies bow before you,
The handsomest men you could easily outdo,
from which I know you do but trifle with me.
You're mocking me, as people tried to warn
but oh, you are so handsome! Who could mind?

Du denkst mit einem Fädchen

You think to snare me with a thread,
make me, with one glance, fall in love?
I've caught others who've flown higher;
you musn't trust me if you see me laugh.
Others I've caught, believe you me,
I am in love, but not with you.

Wir haben beide lange Zeit

Long have we both not spoken,
now, all at once, speech has returned.
The angels of God have descended,
bringing peace again after war.
The angels of god have descended
with them peace has entered in.
The angels of love came overnight
and they have brought peace to my breast.

Mein Liebster ist so klein

My sweethheart's so small, that without bending
he sweeps my room with his hair.
When he went to the garden to pick jasmine,
a snail scared him out of his wits.
Then when he came in to recover,
a fly knocked him all of a heap;
and when he came to my window,

a horse-fly stove in his head.
A curse on all flies—crane- and horse-
and whoever has a sweetheart from Maremma!
A curse on all flies, craneflies and midges
and whoever, for his kiss, has so to stoop!

Mein Liebster singt am Haus

My dearest's below singing in the moonlight,
and I must lie listening here in bed.
Away from my mother I turn, and weep,
my tears are blood which will not dry.

That broad stream by the bed I've wept,
for my tears I cannot tell if day is dawning.
That bedside stream I've wept from yearning;
blinded I am by my tears of blood.

Schweig' einmal still

O you beastly ranter, do be quiet!
I find your cursed singing revolting.
Even if you kept it up till morning,
you'd still not manage a decent song.
Do be quiet and get to bed!
I'd rather hear a donkey's serenade.

Translations by George Bird and Richard Stokes , taken from Dietrich Fischer-Dieskau's The Fischer-Dieskau Book of Lieder. London: V. Gollanz, 1976.

Dites-lui

Tell him that he has attracted attention.
Tell him that someone thinks
He's charming;
Tell him that if he wishes,
There is no telling
What it may lead to.
Ah! If it would please him to add
Flowers to the palms of glory,
He, the conqueror, could quickly
Carry off another victory.
Tell him that, hardly had I seen him
I liked him.
Tell him that I am losing my head.
Tell him that only he's in my
Thoughts, the rascal,
So much that if drives me mad.

Alas, it was the very moment.
When he appeared that my entire being,
All my heart, was given to him,
I felt that I have found a master.
Ah, Tell him that, if he doesn't

Translations (continued)

Want me to die,
Tell him (and I speak for her),
Tell him he should answer: Yes.
Tell him
That I love him and that I am
beautiful.

J'aime les militaires
You love danger.
Peril attracts you,
And you do your duty.
You leave tomorrow
And I say to you
Not good-bye, but au revoir!

Ah! How I love the military,
Their jaunty uniforms,
Their moustache and their plume.
Ah, How I love the military
Their conqueror's air, their manners,
In them all pleases me,
When I see my soldiers here,
Ready to start for the war,
Steady, right, eyes at fifteen paces,
Great God, I am quite proud!
Will they conquer or be defeated?
I don't know, but what I do know...

Ah! How I love the military, etc.
I know what I would like...
I should like to be their supplier!
I would always be near them
and I would make them tipsy!

With them, valiant and heady,
I would rush into battle.
Would war please me?
I don't know...but what I do know...

Ah! How I love the military,
Their jaunty uniform, etc.

From "Recording Notes"
La Grande-Duchesse de
Gerolstein/Offenbach.
Columbia M2-34576
c. 1977 CBS Inc.

I would like to express my appreciation to my parents, Frank and Josephine Sommer for all their support, to Viola Wallbank for her tireless effort and for helping me to regain my confidence, and to my best buds, Mel and Pam.

There will be a reception to follow in the adjacent Arts Lounge.

Department of Music
University of Alberta

In Recital

TREENA LEEPART, tuba

CRAIG SCOTT, horn

assisted by

MARIJKE ROOS and GREG CAISLEY, piano

Saturday, April 11, 1992 at 8:00 pm

Parable VIII for Solo Horn, Op. 120 — Vincent Persichetti (1915-1987)

Sonata (Concerto) for Tuba and Piano — Bruce Broughton (fl. 1978)

I Allegro Moderato
II Aria
III Allegro Leggero

Greg Caisley, piano

Sonata, Op. 178 — Joseph Rheinberger (1839-1901)

I Con moto
II Quasi Adagio
III Con fuoco

Marijke Roos, piano

INTERMISSION

Sonate — Paul Hindemith (1895-1963)

I Allegro Pesante
II Allegro assai
III Variationen - Moderato, commodo

Greg Caisley, piano

Suite for French Horn, Tuba and Piano — Alec Wilder (1907-1980)

I Maestoso
II Pesante
V Alla caccia
IV Berceuse (for Carol)
III In a jazz manner

Marijke Roos, piano

Special Thanks to:
Kay McCallister, Scott Whetham
Marijke Roos, Greg Caisley,
and all who made this evening possible,
especially you!

Convocation Hall, Old Arts Building

In Recital

MELANIE CHERNIWCHAN,
soprano

assisted by

LORETTA DUECK, piano/harpsichord

Sunday, April 12, 1992 at 8:00 pm

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM

Fine Knacks for Ladies (1600) — John Dowland (1563-1626)
Flow Not So Fast, Ye Fountains (1603)
Fain would I wed (1617) — Thomas Campion (1567-1620)

From Symphoniarum sacrarum secunda pars, Op. 10 — Heinrich Schütz (1685-1672)
Ich werde nicht sterben, SWV 346 (1647)

Adrian Dyck, violin I
Kim Bertsch, violin II
Tim Ashworth, cello

From Su le Sponde Del Tebro (c.1690-95) — Alessandro Scarlatti (1660-1725)
Recitative: All'aura, al cielo, ai venti
Aria: Tralascia pur di piangere

Adrian Dyck, violin I
Kim Bertsch, violin II
Tim Ashworth, cello
Debra Spence, trumpet

INTERMISSION

From Le Nozze di Figaro (1789) — Wolfgang Amadeus Mozart (1756-1791)
Recitative: Giunse al fin il momento
Aria: Deh vieni, non tardar

Mandoline (Verlaine) (1891) — Gabriel Fauré (1845-1924)
Notre Amour (Silvestre) ((c.1879)
Rosemonde — Cécile Chaminade (1857-1944)
L'été

From Six Elizabethan Songs (1958) — Dominick Argento (b. 1927)
Spring (Thomas Nash)
Winter (William Shakespeare)
Diaphenia (Henry Constable)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Cherniwchan.

TRANSLATIONS

Ich werde nicht sterben - I will not die
I will not die but rather live
and proclaim God's praise.
The rope of death had enveloped me
and fear of hell had found me.
I was seized by misery and distress.
But I called out the name of the Lord:
O Lord, save my soul.
And the Lord answered me
and helped me out of all my miseries.

Leanne Boytinck

All'aura, al cielo, ai venti---Tralascia pur di piangere - To the breeze, to the sky, to the winds
To the breeze, to the sky, to the winds,
so the kind shepherd spoke and he
faithfully adored even the cruel breeze;
but finally understanding that neither
tears nor prayers could soften a heart
of stone the mocked lover said,
determined and steady, to his mocked
heart, "Don't cry, please don't cry,
poor tormented heart. Please stop,
stop crying, poor, poor suffering heart.
Don't cry, please don't cry, poor, poor
tormented heart...scorned by harsh
fate, nothing is left for you but to
sympathize with a faithless one."

Shanon Mitchell

Giunse al fin il momento---Deh vieni, non tardar - The moment has come at last
The moment has come at last
when I can enjoy undisturbed
the embrace of the man I adore.
Timid fears, go from my heart,
do not disturb my pleasure!
Oh, how I feel this pleasant place,
the earth and heaven itself,
are responding to love's flame,
as does the night to my stolen joy!
Come, do not delay, dear heart!
Come to where love's joy awaits you!
While heaven's candles are still unlit,
the evening dark and silent.
Here the brook murmurs, here the
breeze plays,
whose gentle whisper soothes the
aching breast.
Here flowers smile and the grass is cool
and all invites to love.
Come, my beloved, amid these
sheltering trees,
come, come!
And I will crown you with roses, etc.

Translation by Avril Bardoni
from "Recording Notes" Le Nozze di Figaro conducted by
Herbert von Karajan.
London OSA 1443, 1979.

Mandoline - Mandolin
The serenaders
and the lovely listeners
exchange sweet nothings
beneath the singing branches.

It is Tircis and Aminte,
and the eternal Clitandre,
and Damis, who for many
a cruel fair one has written many a
tender verse.

Their short silken doublets,
their long trailing dresses,
their elegance, their joy,
and the soft blue shadows

whirl in the ecstasy
of a pink and grey moon,
and the mandolin chatters
amid the quivering of the breeze.

Translations (continued)

Notre Amour - Our Love

Our love is a light thing
like the fragrance that the breeze
takes from the tips of the ferns,
for us to breathe in dreaming.

Our love is a charming thing,
like morning songs.
When there are no sorrows to lament,
where there is a thrill of an uncertain
hope.

Our love is a sacred thing,
like the mysteries of the woods,
where an unknown soul quivers,
where the silences are eloquent.

Our love is an infinite thing,
like the paths of the sunsets,
where the sea, united to the sky,
falls asleep beneath the inclining sun.

Our love is an eternal thing,
as all that a victorious god
has touched with the fire of his wing,
as all that comes from the heart.

Mandoline and Notre Amour
translations by Winifred Radford
taken from Pierre Bernac's The
Interpretation of French Song.
London: Victor Gollanez Ltd.,
1976.

Rosemonde

Why is he so long in coming
when I am waiting for him?
Is he afraid of my tender look,
my first sign?

God, who deign to bless us
Have pity on my martyrdom.

While villagers sleep
careless of the daily labour
I stay alone in the night
Guided by love

Shall I expect him any moment
in this inferno?

Oh! Some tears veil my eyes
Is he unfaithful?
Is another woman paying attention
to his confessions?

Oh! If lovers are happy in heaven
I want to go there

Michel Cantin

L'été - Summer

Oh! Sing, sing
wild warbler, happy meadowlark
Joyous chaffinch, sing! Enjoy the
Fragrance of fresh-blown roses that
fills our woodlands!

Sun, who shines on trees
filled by buzzing swarms
dispense joy and drown everything
in your gleaming rays.

Oh! sing, sing
wind who passes through,
and through your breath,
give brightness and beauty to the pain.

Hear those pleasant words
on the calm prairie in flower
May the beloved wife be charmed
and thankful to her husband.

Michel Cantin

Department of Music
University of Alberta

In Recital

COMPOSITION RECITAL

Works of students from Music 260 class of Mr Carl Derfler.

Tuesday, April 14, 1992 at 8:00 pm

An Etude in Twelve Tone — Joanna Stasiak
Joanna Stasiak, pianist

Variations for Solo Flute — Frank Ho
Elizabeth Sluys, flute

4 Variations on a Kïoot Theme — Charles Stolte
Joachim Segger, pianist

Broken Forms — Scott Godin
Roger Admiral, pianist
Jennifer Bustin, violin

Variations on the names of Bach and Brahms — Frank Ho
Barbara Ritz, pianist

INTERMISSION

Convocation Hall, Old Arts Building

Elegy to Hamlet — Joanna Stasiak

Julianne Neudorf, soprano
Joanna Stasiak, pianist

The Windhover (to Christ our Lord) — Charles Stolte

Elizabeth De Jong, soprano
Joachim Vette, pianist

Tears — Scott Godin

Tim Hankewich, baritone
Corey Hamm, pianist

The Lamb — Frank Ho

Marcia Ostashewski, soprano
Joanna Stasiak, pianist

Variations on a Carl Derfler Theme — Joanna Stasiak

Helen Hong, pianist

Divertimento No. 2 for Tape and Piano — Scott Godin

realized by **Roger Admiral, pianist**

Arizona — Charles Stolte

Elizabeth Sluys, flute
Karen Noel Bentley, clarinet
Charles Stolte, saxophone

Department of Music
University of Alberta

In Recital

ESTHER CHU, pianist

Wednesday, April 15, 1992 at 8:00 pm

Two Nocturnes — Gabriel Fauré (1845-1924)
1. No. 6, Op. 63 (1894)
2. No. 13, Op. 119 (1921)

Sonata in A Flat Major, Op. 110 (1821-1822) — Ludwig van Beethoven (1770-1827)
- I Moderato cantabile
- II Allegro molto
- III Adagio ma non troppo-Fuga (Allegro ma non troppo

INTERMISSION

Variations and Fugue on a Theme by Handel, Op. 24 (1861) — Johannes Brahms (1833-1897)

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

HELEN HONG, pianist

Thursday, April 16, 1992 at 8:00 pm

French Suite No. 5 in G Major, BWV 816, (1722-25) Allemande Courante Sarabande Gavotte Bourrée I Bourrée II Gigue	Johann Sebastian Bach (1685-1750)
From *Le Tombeau de Couperin* Prélude Forlane Menuet Rigaudon	Maurice Ravel (1875-1937)
Ballade in G Minor, Op. 23 (1836)	Frédéric Chopin (1810-1849)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Miss Hong.

Thank you for coming!

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

PAMELA GROBBEN, pianist

Friday, April 24, 1992 at 8:00 pm

Sonata in B-Flat Major, K. 281 (1775) — Wolfgang Amadeus Mozart (1756-1791)

I Allegro
II Andante amoroso
III Rondeau: Allegro

Images - Première Série (1905) — Claude Debussy (1862-1918)

Reflets dans l'eau
Hommage à Rameau
Mouvement

INTERMISSION

Sonata No. 2 in g Minor, Op. 22 (1830-1838) — Robert Schumann (1810-1856)

I So rasch wie möglich
II Andantino: Getragen
III Scherzo: Sehr rasch und markiert
IV Rondo: Presto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Grobben.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Madrigal Singers

Spring 1992 Tour of Alberta and British Columbia

Tour Repertoire 1991-92

Rheinberger	**Abendlied**
Brahms	**O Heiland, reiss die Himmel auf**
Lidholm	**Laudi**
MacLean	**Pange Lingua**
Raminsh	**Magnificat**
Winkler	**Spring Canons for Judy**
Weelkes	**On the plains, fairy trains**
Rossini	**Toast pour le nouvel an**
Vaughan Williams	**Five English Folk Songs**
Swingle	**It was a lover and his lass**
Belmont	**If music be the food of love**
Carter	**The splendour falls on castle walls**
Erb, arr.	**O Shenandoah**
Farrow, arr.	**Deep River**
Halloran, arr.	**Witness**

The Madrigal Singers

The **University of Alberta Madrigal Singers** (Edmonton, Alberta), under the direction of Leonard Ratzlaff, will be touring Alberta and British Columbia this spring. The nine-day tour, April 25 - May 3, includes concerts in Clearbrook, Vancouver and Powell River in BC, and Calgary, Red Deer and Edson in Alberta, and features the choir in a variety of sacred and secular choral music from the Renaissance to the present.

Originally begun as a small ensemble devoted to performing madrigals, the **U of A Madrigal Singers** have gradually grown in numbers to a 32-voice chamber choir. Membership is by audition, and is open to all University of Alberta students and staff. In addition to their concerts on campus, the **Madrigal Singers** perform frequently in Edmonton and across the province. Recent performances have included concerts with the Edmonton Symphony and the Alberta Baroque Ensemble, as well as concerts at the Association of Canadian Choral Conductors Podium '90 Conference (Calgary) and the Alberta Music Conference. They are heard frequently on both regional and national music programs of the CBC, and they have been finalists in several CBC Choral Competitions.

Leonard Ratzlaff

Conductor Leonard Ratzlaff was born in Alberta, and raised in the Fraser Valley, where he attended Mennonite Educational Institute in Clearbrook. Currently he is Associate Professor of Music at the University of Alberta, where he directs the graduate program in choral conducting. In addition to his duties there, Ratzlaff also conducts the Richard Eaton Singers, and is active as a clinician and guest conductor in performances with the Edmonton Symphony and with Pro Coro Canada. He also performs regularly as a baritone soloist. Recent solo engagements include appearances with the Lethbridge Symphony, the Classical Music Festival in Eisenstadt, Austria, and the Robert Shaw Institute of Music in southwest France. A graduate of the University of Iowa, his dissertation on Bruckner's **Te Deum** was awarded the ACDA Julius Herford Dissertation Prize in 1987.

Tour Itinerary

April 25	Sunnybrook United Church, Red Deer
April 26	Southminster United Church, Calgary
April 28	Trinity Christian Reformed Church, Clearbrook
April 29	Dwight Hall, Powell River
May 1	UBC School of Music, Vancouver
May 2	Jubilee Junior High School, Edson
May 3	Robertson-Wesley United Church, Edmonton

department of

Music

Design: Cindy Bouw

MOUNT ROYAL COLLEGE

Conservatory of Music, Speech Arts and Dance

Paul Dornian, Director

EILEEN KEOWN
MICHAEL REDSHAW

CALGARY, LEACOCK THEATRE

MOUNT ROYAL COLLEGE

8:00 P.M.
MAY 3, 1992

EDMONTON, CONVOCATION HALL

UNIVERSITY OF ALBERTA

8:00 P.M.
MAY 10, 1992

EILEEN KEOWN
MICHAEL REDSHAW

DUO PIANO RECITAL

Concerto in C minor for Two Pianos — ***J.S. Bach***
- ***Allegro***
- ***Adagio***
- ***Allegro***

Larghetto and Allegro in E♭ — ***W.A. Mozart (reconstructed by Paul Badura-Skoda)***

The Planets — ***G. Holst***
- ***Venus***
- ***Jupiter***

INTERMISSION

Introduction and Rondo alla Burlesca Op.23 #1 — ***B. Britten***

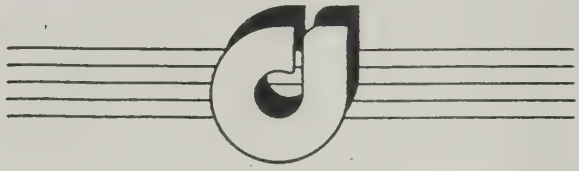
Fantasy, Opus 5S. Rachmaninoff
- ***Barcarole***
- ***A Night for Love***
- ***Tears***
- ***Russian Easter***

1st Edmonton new music festival

14-17 May 1992

We wish to acknowledge the support of these organizations:

Department of Music
University of Alberta



with the assistance of Alberta
CULTURE AND MULTICULTURALISM

CANADIAN MUSIC CENTRE
Prairie Region

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Thursday, 14 May, 1992 at 8 pm

West End Christian Reformed Church, 10025 - 149 Street, Edmonton

Performers: Marnie Giesbrecht, organist; Joachim Segger, pianist.

**(recorded for future broadcast by CBC on "Alberta in Concert"
heard Sundays at 12:05 pm on CBC Stereo 90.9 FM)**

Program:

Suite for Piano (1951 rev. 1955).....Clermont Pepin
- Allegro Leggiero
- Fantasie (en hommage a Arthur Honegger)
- Danse Frénétique

Six Fantasy Pieces (1982).....Alfred Fisher
- Arik
- Reminiscences de Turandot
- There is My People Sleeping (in memory of Sarain Stump)
- An Etude of Chopin
- Quicksilver
- Fallen Angel
  - with a cold melancholy

INTERMISSION

Totentanz (1972) (Episodes and Fugue on a 17th-century folksong).....Gerhard Krapf

Gospel Preludes .....William Bolcom
- 4. Jesus Loves Me (1990)
- 1. What a Friend We Have in Jesus! (1980)

Echo Tunes (1983) .....Cary Ratcliff
- Four movements for organ and echo device performed with sound engineer, Garth Hobden

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Friday, 15 May, 1992 at 7 pm

Convocation Hall, Arts Building, University of Alberta

Ensemble Triceratops:

Dawn Hage, trumpet; Kay McCallister, horn; Ken Read, trombone.

Program:

Gloria's Ta-Raa (1973) ..... Malcolm Forsyth

Tchargah Khorrami (1991) ..... Roger Deegan

Trio for the End of a Good Time (1990) ..... John McPherson

Brass Trio (1990) ..... George Andrix

INTERMISSION

Brass Trio (1990) ..... Carl Derfler

Trio Suite (1973) ..... Keith Bissel

Triceratops for Brass Trio and Tape (1990) ..... Garth Hobden

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Friday, 15 May, 1992 program continued

Lonely Princess for flute and Guitar (1981) ..... Ron Hannah

Bill Damur, flute; Ben Tobiasson, guitar

Moods for Clarinet and Alto Saxophone (1986) ..... Violet Archer

Karen Noel-Bentley, clarinet; Charles Stolte, saxophone

Melodrama II (The T. Brandenburg Concerto) (1981) ..... Piotr Grella

Trevor Brandenburg, percussion; Charles Stolte, saxophone

String Quartet (1991-1992) ..... Jeffrey McCune

The Strathcona String Quartet:
Jennifer Bustin, 1st violin; Melinda Cooke, 2nd violin;
Michael Moser, viola; Paul Radosh, 'cello

~ ~ ~

Saturday, 16 May, 1992 at 3 pm

The Edmonton Art Gallery, 99 Street & 102A Avenue

Eye Music: Ensemble Otherwise.....

Performers: Bill Damur, flute; Piotr Grella, synthesizers; Chris Helman, saxophones

Program:

Music and Brain, version for Flute, Alto Saxophone and Synthesizer (1984).....Ewa Synowiec

Hommage a Monsieur Couperin (1987).....Bill Damur
version for Flute, Alto Saxophone and Synthesizer

Timepiece for a Solo Performer (1964).....Udo Kasemets

Dappled Fields (1967).....Sydney Wallace Stegall
version for Flute, Alto Saxophone and Synthesizer

Free Improvisations

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Saturday, 16 May, program continued

PFINGST R(Ä)USCHE(N) for Organ (1992)..... Reinhard Berg

Reinhard Berg, organ

Orion (Music for Franz K.) for Changing Saxophone and Signal Processing (1991)..... Piotr Grella

1. Sparse
2. Dense

Charles Stolte, soprano & alto saxophones;
Scott Godin & Piotr Grella, signal processing

Three Songs on Poems by Robert Graves for Soprano and Tape (1984).....Ron Hannah

Nelda Schulte, soprano

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Sunday, 17 May, 1992 at 8 pm

Convocation Hall, Arts Building, University of Alberta

William H. Street, saxophone and Stéphane Lemelin, piano

(recorded for future broadcast by CBC on "Two New Hours" heard Sunday evenings at 9:05 pm on CBC Stereo 90.9 FM)

Program:

La Frêne Egaré pour Saxophone Alto Seul (1979) ..... François Rossé
William H. Street, saxophone

Tour de France for Alto Saxophone and Piano (1991) ..... Alfred Fisher
William H. Street, saxophone
Stéphane Lemelin, piano

INTERMISSION

People United Will Never Be Defeated (for Piano) (1975) ..... Frederic Rzewski
Stéphane Lemelin, piano

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Composers' Biographies continued

Violet Archer

Born in Montreal in 1913, Dr Archer has been very active for many years, as a student (of Paul Hindemith and as one of the rare students of Bela Bartok), teacher, composer and ceaseless promoter of modern music and of new talent.

She has many academic qualifications, ranging from a Teaching Licentiate in piano, to a Bachelor of Music from McGill, to a diploma from the Royal Canadian College of Organists, to a Master of Music degree from Yale University. Honorary Doctorate degrees from McGill and the University of Calgary, and a fellowship of the Royal Canadian College of Organists complete this august list.

She has taught and lectured at McGill, North Texas State College, Cornell University, the University of Oklahoma, and for many years at the University of Alberta, Edmonton, where she is currently Professor Emerita.

Her large catalogue of works includes music written in virtually every genre, from solo to choral, from chamber to symphonic, from educational to electroacoustic.

Reinhard Berg

Reinhard Berg gained his solid traditional craft under the guidance of Violet Archer, and after graduating from the University of Alberta in 1968, sought out the new developments in music ethics and compositional ideas brought forth by Pauline Oliveros, John Cage, Karlheinz Stockhausen and others.

Today Reinhard remains deeply committed to the improvisational and spontaneous means of composition; his interests include the exploration of the microdynamic levels of sound production, and he is a keen and supremely sensitive proponent of the prepared piano.

His "Gegenstimmung" appeared in Canada's first collection of "Electronic Music by Canadian Composers", this country's first recording of music in this new realm.

Luciano Berio

Luciano Berio was born in Oneglia (now Imperia), Italy in 1925. He studied at Milan Academy until 1951, and then studied serial techniques with Luigi Dallapiccola at Tanglewood. In 1955, along with Bruno Maderna, he founded an electronic studio in Rome. In 1963, Berio went to the USA where he taught in California and at Juilliard School. He returned to Italy in 1971. Berio developed a unique style characterized by radical sonic and textural explorations, often blended with references varying from madrigal to folk music, and from jazz to noise.

Major works: **Sinfonia** for eight voices and orchestra; **Recital I** (for Cathy) for mezzosoprano and 17 instruments; **Points on the Curve to Find** for piano and 23 instruments; **Il Ritorno degli Snovidenia** for 'cello and 30 instruments; **Sequenza** series of works for solo instruments.

Keith Bissell

Keith Bissell was born in Meaford, Ontario on February 12, 1912. He studied composition with Leo Smith at the University of Toronto, graduating in 1942. In 1960, he also studied with Carl Orff in Munich. Bissell was instrumental in introducing the Orff method of elementary music education to Scarborough , Ontario, where he was chief coordinator of music for public schools between 1955 and 1976.

Major works: **Three Pieces** for string orchestra; **Concertino** for piano and strings; **Divertimento** for string orchestra; **Passion According to St. Luke** for solo, chorus, children's chorus and orchestra; **Andante e Scherzo** for small orchestra; **Piano Sonata**; **Trio Suite** for trumpet, horn and trombone.

William Bolcom

William Bolcom is an American composer and pianist who has taught at the University of Michigan since 1973. He studied composition with Darius Milhaud and Olivier Messiaen in Paris and has experimented with a wide variety of compositional styles and techniques. He contributed to the revival of ragtime music and won a Pulitzer Prize in 1988 for his **12 New Etudes** for piano.

Composers' Biographies continued

Michael Coderre

Michael Coderre entered the University of Ottawa Music Department as a voice major and became interested in composition. He graduated in 1990 after having studied under Stephen Gellman. His works include an **Easter Exultet** (1988), commissioned by an Ottawa church choir, **Aquamarine** (1990) a four movement piano sonata, and **Les Pleiades** (1989), a song cycle for chamber ensemble. Winner of the Ann Eagleston Trophy in composition at the Ottawa Kiwanis Festival (1990/91), Michael has written **Winter's Wind** (for double-bass) and **Missing** (for woodwind quintet). He is currently studying under Alfred Fisher at the University of Alberta in order to obtain a Master of Music degree.

Bill Damur

Bill is a composer, performer, and teacher who lives in Edmonton, Alberta. He teaches flute performance at Alberta College and is secretary for the Boreal Electro-Acoustic Music Society (BEAMS), as well as a member of the Edmonton Composers' Concert Society. He holds a Masters degree in performance from the University of Alberta and has hosted an avant-garde music program on CJSR, the campus radio station, for four years. Bill has played in many ensembles, from baroque to jazz, from rock to avant-garde, and has composed for all of them. One of his most recent works, **The New Birds Ascending**, for flute and tape, was nominated for an award this year by the Alberta Recording Industry Association. Lately he has been writing music for the Alberta College Percussion Ensemble, and more electroacoustic music is in the works, plus a "Canadian" opera.

Roger Deegan

Composer and pianist, Roger Deegan was born in Turtle Fort, Saskatchewan, in 1928. He holds a MMus degree in Composition from the University of Southern California in Los Angeles. His credits include almost 120 scores for films. He received two AMPIA (Alberta Motion Picture Industry Association) awards, one of them for critically acclaimed film "Long Lance."

Carl Derfler

Carl Derfler was born in Colorado in 1950, and was educated in Washington State. After graduating from Washington State University in Music Education in 1973, he went to Berlin, Germany, for further studies in composition. Upon returning, he taught music in the public schools in Kennewick, WA for a year. The lure of more foreign study took him to Edmonton, Alberta, Canada in 1975, where he received a Masters degree in music composition from the University of Alberta. In 1978, Mr Derfler was invited to attend the first composers workshop at the Banff School of Fine Arts in Banff, Alberta.

The musical setting of Edmonton offered opportunities for participation in musical groups as well as performances of original music. Mr Derfler's first symphony was premiered by the Edmonton Symphony Orchestra in 1985, while other works saw performances by local woodwind quintets, quartets, choirs and pianists. His works have been performed in Canada, the U.S. and Italy and on the Canadian Broadcasting Corporation (CBC). As an active musician, Mr Derfler played clarinet in the Edmonton Wind Sinfonia and the Cosmopolitan Music Society, and sings tenor in the Richard Eaton Singers.

In 1987, Mr Derfler began a doctoral degree in composition at the University of Colorado and is currently continuing with this degree at the University of Oregon. He is also teaching music theory and composition at the University of Alberta.

Alfred Fisher

Alfred Joel Fisher (born 1942) has taught at the University of Western Ontario, Acadia University, and the University of Alberta where he served as Professor of Music and as Department Chair. He will be moving to Queen's University, in Kingston, Ontario beginning in June, 1992.

Composers' Biographies continued

Alfred Fisher continued

His distinguished record as a composer includes commissions from Radio Telefis Eireann, Wayne State University, The International Suzuki Association, The Canadian Music Centre, The Canada Council, Edmonton Symphony Orchestra, CBC and others. His works have been performed and broadcasted throughout Canada, the United States, the United Kingdom, Australia, New Zealand, Japan, Israel and Europe.

As a theorist and musicologist, Dr Fisher has lectured in universities across the country and at meetings of various learned societies. He has published in Ex Tempore, Alberta Psychology, and is a contributor to the Encyclopedia of Music in Canada. He also has a continuing interest in ethnomusicology and has delivered papers at the First Conference of Ethnomusicology in Canada, the Brandon Conference on Canadian Indian Music, and has published articles and reviews in the Journal of Native Studies.

In the spring of 1991, Dr Fisher was invited to Poland to lecture at major Academies of Music and Universities in Cracow, Warsaw and Katowice, where he also attended a performance of his **Small Worlds** for String Trio.

He continues to maintain active involvement in performance as piano soloist, accompanist and chamber musician. He is the recipient of a number of scholarships and awards as pianist including the Presser Foundation Prize. He holds the Ph.D. from Michigan State University.

Malcolm Forsyth

Canadian Composer of the Year in 1989, winner of the first JUNO for "Best Classical Composition" in 1987, Forsyth was born and educated in South Africa, before settling in Canada in 1968, when he became a faculty member at the University of Alberta. d and University of Cape Town. He is currently a professor of music at the University of Alberta.

It is his work as a composer which has brought his name to international attention having been commissioned by the likes of Maureen Forrester, the Canadian Brass, Judith Forst, Helmut Brauss, the Bläserensemble Mainz and the Symphony Orchestras of Montreal, Edmonton, Cape Town, and the Natal Philharmonic has enabled his music to be heard on six continents. His catalogue has expanded to include over ninety titles, including three symphonies, eight other orchestral works, ten for soloist(s) and orchestra, four for band, forty-seven for chamber groups of various types, ten vocal works and two for piano solo. His discography continued to expand apace, with new releases due in the near future. A contract signed with the Italian publishing giant, G. Ricordi, to administer the entire catalogue , has led to an expanded interest in his work in European countries.

Vivian Fung

Pianist and composer, Vivian Fung was born on February 5, 1975, in Edmonton. She began her studies at age 4 ½ at the Yamaha School of Music, and has studied piano and composition with Helve Sastok, cello with Colin Ryan, piano with Grant Maxwell, and she presently studies composition with Dr Violet Archer and piano with Dr Ernesto Lejano.

Vivian has been a winner at many performance and composition competitions. Most recently, Vivian was a winner in both the Alberta Creative Music Writing Competition and the Composition Competition of the Canadian Federation of Music Teachers' Associations. With all this impressive array of accomplishments, she gave her first piano recital at the age of 15.

Scott Godin

Scott Godin, who hails from Onoway, Alberta, is a fourth-year Bachelor of Music student at the University of Alberta. Scott studies piano with Helmut Brauss, as well as composition with Carl Derfler and electroacoustic music with Garth Hobden. Scott intends to write a series of tape and live instrument pieces, as well as a set of piano etudes and a large scale work for the Hammerhead Consort over the next year. Finishing his Bachelor of Music degree in piano and composition are also in the works.

Composers' Biographies continued

Piotr Grella

Piotr Grella holds a MA degree from the University of Silesia in Katowice, Poland. His former composition teachers include Dr Edward Boguslawski and Dr Boguslaw Schaeffer. In 1991, he entered the MMus program at the University of Alberta to study with Dr Alfred Fisher. His works were awarded at major composers' competitions in Lodz, Poland (**ænnea** for guitar, 1985), Cracow, Poland (**Motet** for Six Vocal soloists, 1988), and Halifax, NS (at which Pierre Boulez named Grella's **Horror Vacui** for Strings in third place, 1991). Grella is also the recipient of the Beryl Barnes Award in Composition (1991 and 1992).

Recently two works of his, **Palestriniana** for organ and **aa69** for German Bassoon were performed in Slovenia and California, respectively. The former work was given its European premiere by U of A graduate Glen Segger. His electroacoustic composition **The Dreams of Odysseus** is scheduled to be staged by the Brian Webb Dance Company at the Edmonton Fringe Festival in August, 1992.

In February 1992, Piotr was chosen by the Edmonton Composers' Concert Society to produce the First Edmonton New Music Festival.

Ron Hannah

Ron Hannah obtained a BSc in Chemistry in 1969. Then, he studied composition at the University of Alberta with Violet Archer, Malcolm Forsyth and Manus Sasonkin, obtaining a Master of Music degree in 1975.

Ron is the founding President of the Edmonton Composers' Concert Society, a society which he regards as his own special contribution to the arts in Canada. He has worked to assist in the mounting of concerts of Canadian Music. He has also been a member of the Da Camera Singers for 20 years, and has written several pieces for that group.

There are about 60 works in his catalogue, ranging from short choral and piano pieces to song cycles, trios, sonatas, quartets, electronic music, an opera, and two full-length ballets. He has written for the theatre and the concert stage, and has received many commissions from individuals, theatre groups, the Canadian Broadcasting Corporation, and most recently, from the Alberta Choral Federation.

Garth Hobden

Garth Hobden studied composition at the University of Alberta with Alfred Fisher and Malcolm Forsyth, graduating with a Bachelor of Music degree in 1981. He also holds diplomas from Grant McEwan Community College, where he studied elecronic music with Robert Myers, and the Aspen Recording Institute, where he studied advance recording techniques with Dan Craik and John Eargle. Garth is currently employed at the University of Alberta as a sessional instructor of Electroacoustic Music, and is a free-lance composer and recording engineer.

Udo Kasemets

Udo Kasemets was born in Tallin, Estonia on November 16, 1919. He studied at the Tallin Conservatory and the Stuttgart State Academy of Music, and attended a Darmstadt summer course in new music under Ernest Krenek. He emigrated to Canada in 1951 and became an organist, accompanist and teacher. In 1966, he became the editor of *Canavangard*, a catalogue of avant-garde Canadian composers. His major works include **Logos** for flute and piano; **Haiku** for voice, flute, 'cello and piano; **Squares** for piano (four hands); **Trigon** for 1,3,9 or 27 performers; **Cumulus** for any solo instrument or ensemble; **Calceolaria** for any number of performers; **Contactics** for musicians and audience; **Quartets of Quartets** for various performers; **WATEARTHUNDAIR:** Music of the 10th Moon of the Year of the Dragon; Counterbomb Renga for poets and musicians.

Gene Kosowan

Gene Kosowan (also known as Flem) is an Edmonton based free-lance musician. He has been active on the Edmonton experimental scene as a composer and performer. His credits include several shows such as **Worm/Decay project** (Chinook Theatre, 1986), **The Legion of Irrelevance** (1987), **Sonic Sunday and Sonic Mondae** (1989), **Miseryland** (Fringe Festival, 1991), and others.

Composers' Biographies continued

Gerhard Krapf

Gerhard Krapf is Professor Emeritus of the University of Alberta having developed and taught BMus, MMus and DMus programs for organists from 1978 to 1987. He has been an important contributor to the organ music scene in the United States and Canada through his teaching (University of Iowa as well as the U of A) and his wide variety of organ compositions and publications on organs and organ playing.

Jeffrey McCune

Jeffrey McCune received his Bachelor of Music degree from the University of Alberta in 1987. In 1988, he was one of three young Canadians chosen for the Special Program in Orchestral Conducting at the University of Toronto with Michael Tabachnik, an associate of Pierre Boulez and late Herbert von Karajan. His music has been performed by the University of Toronto Women's Chorus, the Claude Watson School of the Arts Orchestra, the North York Wind Ensemble, and at the Festival de la musique sacrée in Fribourg, Switzerland.

Jeffrey McCune continued

In 1988 his chamber orchestra piece **Endymion** won first prize in the Canadian Contemporary Music Workshop's Summer Festival, and in 1990, Toronto's new music ensemble *Arraymusic* awarded him first place in their Young Composers' Competition and performed **Chichen Itza**, a work composed especially for them.

John McPherson

A native Edmontonian, John McPherson is increasingly active as a composer and arranger. He has recently completed and performed a commission for the 25th anniversary celebrations of Grande Prairie Regional College, and in process is a string quartet as well as a work for the Hammerhead Consort. John is also Principal Trombone of the Edmonton Symphony Orchestra and a sessional instructor at the University of Alberta.

Trio for the End of a Good Time, written especially for Triceratops, is intended as a miniature homage to Oliver Messiaen, whose awe-inspiring music lives on to stir the human soul like none others.

Clermont Pépin

Clermont Pépin is a French Canadian composer and pianist who lives in Montreal. In Paris (1949-1955) he studied composition with Arthur Honegger and André Jolivet and analysis with Olivier Messiaen. Andre Prévost and Jacques Hétu are among his prominent Canadian students.

Jamie Philp

Jamie Philp is an Edmonton based free-lance musician and electronic music composer. Collaboration is a continuing theme throughout Philp's endeavors. For eight years Jamie has composer original music scores for the Brian Webb Dance Company. Recently, Philp's **Shiv** (an excerpt from a larger work titled **Victories Over us/Defeat at Our Hands**, written for Brian Webb) has received the ARIA (Alberta Recording Industry Association) award for Best Classical Composition. Jamie is also known for his work with an early music group *Chanticleer* and several rock music projects.

Kasia Piatek

Kasia (Katarzyna) Piatek was born in Wieliczka, Southern Poland and now lives in Cracow, Poland. She graduated from the Academy of Music in Cracow where she studied composition with Dr Boguslaw Schaeffer and Dr Barbara Buczek. Today, Kasia (who is also active as a conductor) teaches at the Academy of Music and coaches a new music class at the Frederic Chopin School of Music in Cracow.

Major works: **Contrasts and Evolutions** for orchestra; **Divertimento** for chamber orchestra; **Concerto Grosso** for strings; **Tryptych** for string sectet; **Mirages II** for four double basses; **Dance Scenes** for flute 'cello, percussion and dancer; **Reflexions** for piano; **Organum II** for organ; **Deformations** for clarinet alone.

Composers' Biographies continued

Shawn Pinchbeck

Shawn Pinchbeck has been active as a performer, composer, promoter and broadcaster of experimental music in his home city of Edmonton, Alberta for seven years. He was one of the founding members of the Boreal Electroacoustic Music Society (BEAMS) and is presently its President. Shawn has released three independent cassettes of experimental music. The first two, "Wildcats!" and "Tonepleromas", charted well on campus radio stations across Canada. As well, both were nominated for Alberta Recording Industry Association (ARIA) awards in 1989 and 1990, respectively. His recently released tape "Penetration" has charted well on Edmonton campus radio station CJSR. In 1991, Shawn was nominated in the "Best Classical Recording" and "Performer of the Year" categories for involvement in the "A BEAMS Compilation" cassette. In June, 1991, he was a guest of the Canadian Electroacoustic Community for their "Perspectives" festival held at Concordia University in Montreal, Quebec. Other credits include an appearance on the internationally distributed "Driven Element" compilation released in 1988, and "An Alberta Compilation" released in 1985.

Shulamit Ran

Shulamit Ran, Israeli pianist and composer, was born in Tel Aviv in 1949. She studied piano with Miriam Boskovich and Emma Gorochov and composition with Paul Ben-Haim and Alexander Boskovich. Then she studied in the USA with Nadia Rosenberg, Dorothy Taubmann, Norman Dello Joio and Ralph Shapey. She held a Guggenheim Fellowship and was awarded a Pulitzer Prize in Music for her 1st Symphony. In 1991, she became composer-in-residence of the Chicago Symphony Orchestra.

Cary Ratcliff

Cary Ratcliff is a professional composer in Rochester, New York. Born in California, he moved to Rochester in 1971 to earn Bachelor, Master and Doctor of Music degrees at the Eastman School of Music. His compositions embrace a broad range of musical media and creative scope and he regularly creates soundtracks for the Planetarium at the Smithsonian's National Air and Space Museum in Washington, DC.

François Rossé

François Rossé was born in Reichsoffen on June 16, 1945. He studied with Olivier Messiaen, Betsy Jolas and Ivo Malec. He is professor of Composition and Analysis at Conservatoire de Musique in Bordeaux, France.

Frederic Rzewski

Frederic Rzewski was born in Westfield, Mass. in 1938. He studied at Harvard University (counterpoint with R. Thompson). He taught courses for new music in 1963, 1964 and 1970 at Cologne, Germany. Rzewski was also a co-founder of Musica Elettronica Viva studio in Rome. He has been active as a pianist known for exceptional interpretations of works by Karlheinz Stockhausen and other contemporary composers as well as his own. Major works: **Sound Pool** for optional performers; **Les Moutons de Panurge** for any performers; **Coming Together** for any performers and **People United Will Never Be Defeated** for piano.

David Scott

David Scott was born in Essex, England in 1962. He is a graduate of the University of Manitoba and has studied at the University of Alberta with Violet Archer and Alfred Fisher. David's music has garnered numerous prizes and awards and has been performed in Canada, the United States and the Soviet Union. In 1992-93, David will be the Saskatoon Symphony Orchestra's Composer of the season. For the 1993-94 season David has been commissioned by the Manitoba Chamber Orchestra to compose a large scale work for string orchestra. David was a sessional lecturer at the University of Saskatchewan last year and will return to those duties for 1992-93.

Composers' Biographies continued

Ewa Synowiec

Ewa Synowiec was born in Cracow, Poland, where she graduated from the Academy of Music with two degrees in Composition and Piano Performance. She studied composition with Dr Boguslaw Schaeffer and piano with Ludwik Stefanski, Suzanne Roche, Vlado Perlemuter and Jan Hoffman. A successful concert pianist, she was awarded at the M. Canals Piano Competition in Barcelona, Spain; the Ferenc Liszt - Bela Bartok Piano Competition in Budapest, Hungary and several piano competitions in Poland. Today, Dr Ewa Synowiec teaches composition and theory at the Academy of Music in Gdansk, Northern Poland. Her credits include over 150 works in virtually every genre known in the 20th century.

Curt Veeneman

Curt Veeneman is an assistant professor in composition and theory at the University of the Pacific. He received his PhD in composition from the University of California, Berkeley, where he studied with Andrew Imbrie. His works have been performed throughout the United States in Canada, and Europe. He is the winner of several awards, including the ASCAP-Hubbell Award and the Nicola DeLorenzo Prize in composition. While spending a year in Canada as a visiting professor at the University of Alberta, he created and directed the new music ensemble Sonor Borealis.

In his compositions, Veeneman creates structural cohesion through careful attention to formal proportions as well as to isomorphic design, analogous to the sort of multi-level symmetry that is exhibited throughout nature. To attain this unity-amidst-diversity, the composer draws on several disparate conceptual sources - turning to the past in using palindromic structures and isorhythmic technique, or reaching to the other side of the globe in employing the Southeast Asian concepts of colotomy and hierarchic stratification. He borrows perhaps most from a sister "art," mathematics, in using such constructs as fractal geometry, Pythagorean numbers, magic squares and the Triangle de Pascal.

Performers' Biographies

Roger Admiral

Roger Admiral graduated from the University of Alberta with the Master's degree in piano. He is now doing a DMus degree, studying with Helmut Brauss. In 1991, along with Trevor Brandenbur, Raj Nigam and Corey Hamm, he established the Hammerhead Consort, and ensemble specializing in the 20th century repertoire. The same year the Hammerhead Consort won the firt prize in the chamber music category at the National Music Festival in Brandon, Manitoba. In 1992, the Hammerhead Consort won the prestigious Sir Ernest MacMillan Chamber Music Prize.

Andrew Bacon

Andrew Bacon is an Edmonton violist whose teachers included Alexander Nicol, Michael Bowie and Stephen Kondaks. After completing his studies at McGill, he played for three years with Orchestra London Canada, and has been acting assistant principal violist with the Edmonton Symphony Orchestra for four seasons. He enjoys playing music of all styles and is especially happy to perform Labrys because of his friendship with the composer and the dedicatee.

Trevor Brandenburg

Trevor Brandenburg was born and currently lives in Edmonton. He is a BMus student at the University of Alberta Department of Music. Trevor has performed with the Santa Barbara Festival Orchestra, The Edmonton Symphony and will be performing with the National Youth Orchestra this summer. He is also a member of the Hammerhead Consort (the other members include Roger Admiral and Corey Hamm, pianists and Raj Nigam, percussionist). Recently the Hammerhead Consort won the prestigious Sir Ernest MacMillan Prize which will allow them to release a CD and commission new works from Dr Alfred Fisher and Garth Hobden.

Performers' Biographies continued

Marion Garver

Marion Garver, a native Texan, moved to Edmonton in 1986. She studied privately with Jonathan Bailey until her acceptance to Grant MacEwan's music program. There she studied jazz flute performance and electronic music. She received her performance diploma last April. She has been accepted to California Institute of the Arts' musical arts program, where she will study with Rachel Rudich and James Newton.

Marnie Giesbrecht

Marnie was born in Edmonton and started her musical studies on the piano. She received advance degrees in piano at the University of Alberta, the Mozarteum in Salzburg and at the Eastman School of Music in Rochester, New York. Marnie continued studying for a Doctor of Music degree at the University of Alberta switching to the organ for the applied instrument and was the first person to graduate with a DMus in organ from an [English-speaking] Canadian university. Marnie has performed organ recital tours throughout Canada in the past two years. Most recently Marnie recorded Jacobus Klopper's organ concerto a a project which will hopefully be distributed as a CD. In April, 1992, she made her debut with the Edmonton Symphony Orchestra performing the Saint Saens organ symphony.

Corey Hamm

Corey Hamm is a MMus student at the University of Alberta Department of Music. He is a member of the Hammerhead Consort which won the National Music Competition in Brandon Manitoba (1991) and received the Sir Ernest MacMillan Chamber Music Prize in 1992.

Peter Jancewicz

Peter Jancewicz graduated from McGill University in 1986 with a Master's degree in piano. He then moved to Western Canada to join the faculty at Medicine Hat College. While teaching in Medicine Hat, he became increasingly active as a performer and adjudicator. He is presently a DMus candidate at the University of Alberta, studying with Helmut Brauss.

Stéphane Lemelin

Performing regularly throughout Canada, the United States and France, pianist Stéphane Lemelin has appeared as recitalist, soloist with orchestra and chamber musician on four continents and has been the winner of numerous national and international competitions and awards. A native of Quebec, Dr Lemelin's teachers have included Leon Fleisher, Karl-Ulrich Schnabel, Claude Frank and Boris Berman. He was appointed to the University of Alberta Department of Music in 1990.

Karen Noel-Bentley

Karen Noel-Bentley has studied clarinet with Dr Dennis Prime for seven years, four of those as an undergraduate student at the University of Alberta. She has also received instruction from Dr Robert Riesling, James Campbell and David Shifrin. Karen will begin a Master's in clarinet performance at the University of British Columbia studying with Wesley Foster. She is always looking for new works to expand her repertoire of contemporary music.

Nelda Schulte

Nelda Schulte, soprano, obtained a Bachelor of Music degree in Voice Performance in 1982, after studying voice with Merla Aikman at the University of Alberta. She then went on to further study at the St. Louis Conservatory, and finally received her Master of Music in Voice Performance at Indiana University in 1987, studying with Dale Moore. She has attended Summer Apprenticeship Programs with Edmonton Opera on Tour, Academy of Singing in Nice, France, Oberlin College, Alberta Opera Theatre and Opera East, Halifax.

Performers' Biographies continued

Nelda Schulte continued

She has performed a wide variety of operatic roles, from Purcell to Menotti, and is a co-founder of the Great Western Opera Company. Her list of awards and recognitions is also impressive, ranging from finalist in regional and provincial voice competitions and Kiwanis competitions, to appearances as a guest recitalist on the TV program, "Feature Artist." She received the Alberta Culture Aid to Artists Scholarship in 1987, the International Student Services Scholarship to Indiana University in 1987, the Rotary International Graduate Study Grant in 1987, and the Young Performers' Concert Television Series Grant in Edmonton in 1989.

Joachim Segger

Joachim was born in Germany and started okaying by ear at an early age after his parents emigrated to Canada. He began organ studies at the age of seven and switches instruments rather early, at the age of nine, when he began playing the piano. Joachim received advanced degrees at the Eastman School of Music in Rochester, New York and is currently pursuing a Doctor of Music degree at the University of Alberta.

His performing career has taken his throughout North America where he has played with numerous orchestras and has performed in prestigious halls including Carnegie Recital Hall. He recently performed a Mozart Piano Concerto with the Edmonton Symphony Orchestra. Joachim teaches at King's College where he is Professor of Piano and Theory. He is also music director of the West End Christian Reformed Church.

Charles Stolte

Charles Stolte is a BMus student at the University of Alberta Department of Music where he is planning to remain to do his MMus degree. Charles is well-known for his excellent interpretations of the most demanding contemporary works for saxophone.

Strathcona String Quartet

The Strathcona String Quartet has been performing in Edmonton for five years. Its members love playing together and were fortunate enough to tour the West Coast in the summer of 1991. They look forward to continued activity in the comming years. The Strathcona String Quartet are: Jennifer Bustin, 1st violin; Melinda Cooke, 2nd violin; Michael Moser, viola; and Paul Radosh, violoncello.

William H Street

William H Street is a frequent soloist and clinician and is a Professor of Music at the University of ALberta. He is a member of the Ensemble International de Saxophone de Bordeaux and was a member of the Chicago, Washington, DC, and Frederick Hemke Saxophone Quartets.

Ben Tobiasson

Ben Tobiasson is a Calgary born musician who has played guitar from early childhood. At age fifteen, he began serious study with, local guitarist and instrument builder, Frank Gay. His training continued with Roderick Cook (Alberta College), Barbara May (Theory) and is currently being coached by Professor Alexandra Munn. Ben received the Edmonton Composers' Concert Society's first commission in 1991 and is currently an Alberta College faculty member and festival adjudicator.

Triceratops

The members of Triceratops are Dawn Hage (trumpet), Kay McCallister (horn) and Ken Read (bass trombone). These three musicians are among the finest professional brass players and teachers in Alberta and, although classically oriented, they work in many musical styles. As an ensemble they present all of the standard brass trio repertoire, plus their own arrangements of music from Gabrieli to Bartok, as well as a growing body of music written especially for Triceratops.

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Technical Support:

Stage Managers: Heather McIlroy and Sharie Rathwell
Recording Engineer: Scott Godin
Festival Program: Brenda Musselman
Poster & Cover Design: Zoe Strickler-Wilson
U of A Dept. of Music Consultant: Stella Chooi

Artistic Committee:

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Piotr Grella, Producer
Ron Hannah

The 8 pm concerts on May 14, 16 & 17 will be recorded for future broadcast on CBC Stereo, 90.9 FM

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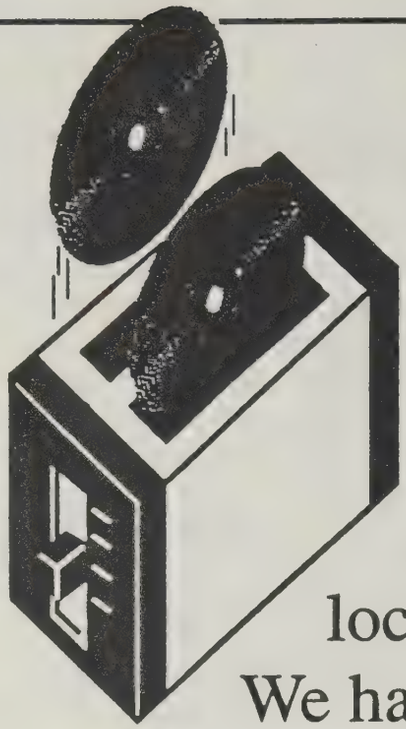

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In Recital

THE EDMONTON TRIO

featuring

MICHAL STOLARZ, flute

GRAZYNA SOBIERAJ, cello

PETER JANCEWICZ, piano

Saturday, May 23, 1992 at 8:00 pm

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

PROGRAM

Sonata in B Minor for Flute and Cembalo, BWV 1030 (c.1730) — Johann Sebastian Bach (1685-1750)

- Andante
- Largo e dolce
- Presto

Trio in C Major, K. 548 (1788) — Wolfgang Amadeus Mozart (1756-1791)

- Allegro
- Andante cantabile
- Allegro

Trio - Allegro (1985) — Gary Kulesha (b. 1954)

INTERMISSION

Sonata in E Minor for Cello and Piano, Op. 38 (1862-1865) — Johannes Brahms (1833-1897)

- Allegro non troppo
- Allegretto quasi Menuetto - Trio
- Allegro

Trio for Flute, Cello and Piano (1950) — Bohuslav Martinu (1890-1959)

- Poco allegretto
- Adagio
- Andante - Allegretto scherzando

PROGRAM NOTES

Michal Stolarz achieved Masters degree in Music from The Fryderyk Chopin Academy of Music in Warsaw, specializing in flute performance. He performed for two years as a principal flautist with the National Operetta and for seven years as a second principal flautist with The Grand Theatre of Opera and Ballet in Warsaw. As a member of the orchestra, he performed ballets and operas on many European stages. He recorded with Orchestra of Opera and Ballet: "Boris Godunov" by Modest Mussorgsky, "Music from France" including works of Maurice Ravel and Claude Debussy, as well as participated in recording for Polish Radio and T.V. broadcasting. His career also includes several years of teaching in The Fryderyk Chopin Academy of Music in Warsaw. He has lived in Edmonton since 1991.

Grazyna Sobieraj, an accomplished cellist, is a native of Gdansk, Poland, resident in Canada since 1990. She is a graduate from the Academy of Music in her native city of Gdansk, where she studied cello, piano and history of music. She has performed for many years with the Baltic and the Poznan Symphony Orchestras as well as with other internationally renowned orchestras during the workshops in Lanciano, Italy, touring Germany, France, Spain, Austria. She conducts cello classes in the Society of Talent Education, and often performs in concerts and recitals.

Peter Jancewicz holds BMus and MMus degrees in piano performance from McGill University in Montreal. Past teachers include Charles Reiner (Montreal) and Peter Eicher (Mannheim). He was a member of the piano faculty of Medicine Hat College between 1986 and 1991. During this time, he performed as soloist and chamber musician (including two performances with the Medicine Hat Symphony Orchestra) and adjudicated extensively in Alberta and Saskatchewan. He developed an interest in jazz, and performed regularly with the Lyle Rebbeck Jazz Quartet. He currently lives in Edmonton, where he is doing doctorate studies in piano at the University of Alberta, studying with Helmut Brauss.

In Recital

RED HILL TRIO

featuring

JENNIFER BUSTIN, violin
KAREN McCLELLAN, cello
ROGER ADMIRAL, piano

Friday, June 19, 1992 at 8:00 pm

Piano Trio, Op. 8 (1854; rev. 1891) — Johannes Brahms (1833-1897)
- Allegro con brio
- Allegro molto
- Adagio
- Allegro

INTERMISSION

Piano Trio, Op. 67 (1944) — Dmitry Shostakovich (1906-1975)
- Andante; Moderato
- Allegro con brio
- Largo
- Allegretto

We would like to thank Professors Norman Nelson, Helmut Brauss and Michael Bowie for their help in making this concert possible.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

JULIANNE NEUDORF, soprano

assisted by

PATRICIA EDWARDS, piano

Saturday, June 20, 1992 at 3:00 pm

O del mio dolce ardor	Christoph Willibald Gluck (1714-1787)
Porgi, amor, qualche ristoro from Le Nozze di Figaro, K. 492 (1786)	Wolfgang Amadeus Mozart (1756-1791)
Vado, ma dove? K. 583 (1789)	
The Merry Wives of Windsor (1849) Act I: Scenes 1 and 2	Otto Nicolai (1810-1849)

Mrs Ford - Julianne Neudorf
Mrs Page - Julia Golosky

INTERMISSION

Convocation Hall, Old Arts Building

Du bist die Ruh, D. 776 (1823)	Franz Schubert (1797-1828)
Zueignung, Op. 10, No. 1 (1882) Allerseelen, Op. 10, No. 8 (1882)	Richard Strauss (1864-1949)
Wie Melodien zieht es mir, Op. 105, No. 1 (1886)	Johannes Brahms (1833-1897)
Lieder, Op. 7 Nachwanderer Erwin Frühling Du bist die Ruh Bitte Dein ist mein Herz	Fanny Mendelssohn-Hensel (1805-1847)
Hear Ye Israel from Elijah, Op. 70 (1846)	Felix Mendelssohn Bartholdy (1809-1847)

TRANSLATIONS

O del mio dolce ardor/O thou belov'd
O thou belov'd, whom long my heart desireth,
At length the air thou breathest my soul inspireth,
where'er mine eye may wander,
Still of thee some vague semblance
Doth love awake within me,
My ev'ry thought doth win me
To yet fonder remembrance;
And in this ardor that all my bosom so fireth
Thee I see, Thee I call,
Fondly and e'er fonder. Ah!

Porgi, amor, qualche ristoro/Pour, O love, sweet consolation
Pour, O love, sweet consolation on my lonely, my broken heart.
Give me back his lost affection, or, I beg you, let me die.
Bring me comfort in my suff'ring, hear my brokenhearted sigh!
Give me back my lord and husband, or, I beg you, let me die, or let me die.

Translations (continued)

Vado, ma dove?/Whither I'm going I know not (Da Ponte)
Whither I'm going I know not.
Would that the gods had pity,
Either for my deep sighing
Or my beloved's pain!
Love, let my steps be guided;
Counsel my heart divided;
Love, take away my doubting,
Let not assurance wane,
Let only faith remain.

Du bist die Ruh/My sweet Repose (Rückert)
Thou art sweet Peace and tranquil rest,
I long for thee to sooth my breast;
I dedicate, 'mid joys and sighs,
Thy dwelling in my heart and eyes.

Come, then, to me, and close the door,
And never, never leave me more;
Chase ev'ry pain from out this breast,
Calming this heart to joyful rest.

Let thy pure light my glance control;
With lustre bright.
Fill thou my soul!

Zueignung/Devotion (Gilm)
Ah! you know it, dear soul,
that from you, I pine;
Love makes hearts sick—
be thanked.

Once, revelling in freedom, I lifted
up the amethyst cup
and you blessed the drink—
be thanked!

And you banish the evil spirits,
till I was, what I had never been.
Holy and holy fell on your heart;
be thank!

Allerseelen/All Souls' Day (Gilm)
Place at my side the purple glowing heather,
the year's last roses ere they fade away,
and let us sit and whisper love, together,
as once in May.

Give thy hand and let me press it fondly,
nor heed lest others see nor what they say.
And gaze on me, love, as (thou) wert wont
to fondly, in life's sweet May.

While ev'ry grave's aglow with autumn's
roses,
come to me, sweet, on this appointed day,
and as thy head upon my breast reposes,
we'll dream of May.

Wie Melodien zieht es mir/My thoughts like haunting music (Groth)
My thoughts like haunting music drift through
my mind today;
Like flow'rs of spring they blossom, like
fragrance, fade away.
But when I try to hold them, these thoughts
so dear to me,
In graying mists they vanish, and like a
breath they flee.
And yet within my rhyming, a hidden
perfume lies,
And mem'ry of that music brings
teardrops to my eyes.

Nachtwanderer/Nightwanderer(Eichendorff)
I wander through the silent night, the moon steals secretly from its dark cloud cover, and to and fro across the valley, the nightingale awakes, then everything grey and quiet again. Oh wonderful song of night, from distant places where streams flow, quiet chill in the dark trees. My thoughts stray, my confused singing is like a calling from dreams.

Erwin/Erwin(Goethe)
You bloom no more sweet roses, my love could not sustain you, bloom for the hopeless one, wose soul breaks with pain, who went to his garden early awaiting the first buds, ah I remember the day with sorrow, when I belonged to you, angel.
All blossoms and all fruits were carried to your feet, and from your countenance received hope for my heart. You bloom no more sweet roses, my love could not sustain you, bloom for the hopeless one, whose soul breaks with pain.

Frühling/Spring (Eichendorff)
Above the garden through the winds I hear migratory birds fly, this means that spring is in the air, below it is beginning to bloom. I would like to shout for joy, I would like ot weep, I feel it cannot be.
Old wonders reappear with the moonlight.
And the moon, the stars say it, and in dreams murmurs the wood, and the nightingales sing it: she is yours, she is yours!

Translations (continued)

Du bist die Ruh/My sweet Repose (Rückert)
Thou art sweet Peace and tranquil rest,
I long for thee to sooth my breast;
I dedicate, 'mid joys and sighs,
Thy dwelling in my heart and eyes.

Come, then, to me, and close the door,
And never, never leave me more;
Chase ev'ry pain form out this breast,
Calming this heart to joyful rest.

Let thy pure light my glace control;
With lustre bright.
Fill thou my soul!

Bitte/Request/Petition (Lenau)
Remain focused upon me you dark eye,
Practise all your power;
Serious, wild, dreamfilled sweet night.

With your dark magic
Take the world from me,
And hover over my life.

Dein ist mein Herz/Yours is my Heart (Lenau)
Yours is my heart, my pain
and joys your own;
Yours is the forest, with its
branches, flowers and songs.
Yours is my heart, my pain your own.
What I wish most, which with
songs would capture my heart,
Is a word to bring you joy,
A silent glance to stir your heart.

Yours is my heart, my pain
and joys your own;
Yours is the forest, with its branches,
flowers and songs,
Yours is my heart, your pain my own.

department of Music

Department of Music
University of Alberta

In Recital

TIM ASHWORTH, cello

COREY HAMM, piano

KAREN NOEL-BENTLEY, clarinet

JANET TONIN, soprano

Saturday, June 20, 1992 at 8:00 pm

Fantasy Trio, Op. 26 (1971) — Robert Muczynski (b. 1929)
- Allegro energico
- Andante con espressivo
- Allegro deciso
- Introduction and Finale

Der Hirt auf dem Felsen, Op. post. 129, D965 (1828) — Franz Schubert (1797-1828)

INTERMISSION

Among Friends (1989) — Ka Nin Chan (b. 1950)

Clarinet Trio, Op. 114 (1891) — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Andante grazioso
- Allegro

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

MARILYN GOLLETZ, soprano

assisted by

SYLVIA SHADICK-TAYLOR, pianist

Sunday, June 21, 1992 at 8:00 pm

Meine liebe ist Grüne Vergebliches ständchen	Johannes Brahms (1833-1897)
Das Veilchen Abendempfindung	Wolfgang Amadeus Mozart (1756-1791)
Über Nacht Mausfallen Sprüchlein (Mouse-catching rhyme)	Hugo Wolf (1860-1903)
Vergin Tutto Amor	Francesco Durante (1684-1755)
O mio babbino caro Aria from Gianni Schicchi	Giacomo Puccini (1848-1924)

INTERMISSION

Convocation Hall, Old Arts Building

Morgenständchen Wohin	Franz Schubert (1797-1828)
Claire de lune	Gabriel Fauré (1845-1924)
Romance and Song Aria from *Der Freischutz*	Carl Maria von Weber (1786-1826)
Knowbody knows this little Rose Bee! I'm expecting you	John Duke (b. 1923) Poems by Emily Dickinson

TEXTS AND TRANSLATIONS

Mein Liebe ist grün - My Love Is Green
My love is green as the lilac,
and my love is fair as the sun;
the sun gleams down on the lilac
and fills it with scent and joy.
My love has nightingale's wings
and sways in blossoming lilac,
exults and, scent-enraptured, sings
many a love-drunk song.

Vergebliches Ständchen - Vain Serenade
'Good evening, my love, good evening,
my child!
I come out of love for you,
ah, open your door to me,
open your door!'

'My door is locked, I'll not let you in,
my mother advises wisely,
were you in here by right,
it were all over with me.'

'So cold is the night, so icy the wind,
that my heart will freeze,
my love will die,
open to me, my child.'

'If your love will die, then let it die,
and if it keeps on dying,
go home to bed, to rest!
Good night, my lad!'

Das Veilchen - The Violet (Goethe)
A violet in the meadow stood
bowed into itself and known to none
it was a dear sweet violet.
Then came a young Shepherdess
light of step and gay of heart,
that way, that way,
across the meadow singing.

Ah thinks the violet, could I but be
the fairest flower of nature—
for just, oh just a tiny while,
till I were by my loved-one plucked,
and pressed, limp, to her bosom—
for just, oh just
one tiny quarter hour!

Oh, but oh, the girl drew near,
heeded the violet not at all,
crushed the poor violet underfoot.
which dying fell, yet still I die
through her, through her, and at her feet!
(Poor thing! It was a dear sweet violet!)

Abendempfindung - Evening Thoughts
Evening. The sun has vanished,
and the moon sheds a silver gleam;
thus flit life's finest hours,
flit by as in a dance.

Away soon will flit life's pageant,
and the curtain come rolling down;
our play is done, the friend's
tear falls already on our grave.

Soon maybe (like the westwind, wafts
upon me a quiet presentiment),
this pilgrimage of life I shall end,
and fly to the land of rest

If your will then weep by my grave,
and mourning, upon my ashes gaze, appear
and waft you heavenwards.

And you, my love, bestow on me a tear,
and pluck me a violet for my grave,
and with your soulful gaze,
look down then gently on me.

Consecrate a tear to me, and ah, be
only not ashamed to do so;
oh, in my diadem will it
then be the fairest of the pearls.

Über Nacht - In the Night
In the night, in the night,
Sorrow comes silently
And when you awake

Oh, sad moment,
You greet the awakening morning
With tears and anxiety.

In the night, In the night,
Happiness comes silently,
And when you awake,
Oh, blessed fate
The gloomy dream has vanished,
And joy triumphs.

In the night, in the night,
Come joy and sorrow,
And ere you have thought of it,
And go to report to the Lord
How you have endured them.

Mausfallen Sprüchlein - Mouse-catching rhyme
(Moericke)
Little guests, little house,
Dear lady mouse or gentleman mouse
Come in then, step lively.
Tonight by moonlight.
But make sure the door shuts well behind you.
Do you hear? Do you hear?
Moreover, mind your little tail!
Do you hear? Mind your little tail!

After dinner we sing
After dinner we spring
And have a little dance!
Come, come! Come, come!
My old cat will probably dance too
Do you hear? Do you hear? Do you hear?

Vergin, tutto amor - Virgin fount of love
Dear Mother, though of mercy, whose heart was riven,
O harken, Queen of Heaven, Harken to a sinners cry.

Let kind compassion move thee,
In mercy hear her sad lamenting,
Her mournful moan ascending
Unto thy throne of grace on high,
Thy throne of grace on high unto thy throne,

Oh mother thou of mercy
Vergin fountain of love,
Oh mother thou of mercy
O Virgin fount of love.

Oh mio babbino coro
Oh my beloved daddy
I love him, yes, I love him,
I'd like at Port a Rossa,
to buy us a wedding ring'

Yes I really mean it.
and if you still say No,
I'll go to the Ponte Vechio, (river)
and throw myself below.

If I am not to marry him,
Alas I can but die.
(Daddy be kind I pray)
(Daddy be kind I pray)

Morgenständchen - Hark, Hark the Lark
Shakespeare
Hark, Hark the lark at Heaven's gates sings,
and Pheobus 'gins to rise
His steeds to water at those springs.
(On chalic'd flow'rs that lies)
(On chalic'd flow'rs that lies)

And winking Mary buds begin to open their golden eyes
(With everything that pretty is
My lady sweet, arise)
With everything that pretty is
My lady sweet, arise
Arise, Arise, My Lady Sweet Arise
Arise, Arise, My Lady Sweet Arise

Wohin - Where to?
I heard a little brook babbling
From its rocky source,
Babbling down to the valley,
So bright, so wondrously clear.

I know not what came over me,
Nor who prompted me;
But I too had to go down
With my wanderer's staff.

Translations (continued)

Down and ever onwards,
always, following the brook,
As it babbled ever brighter
And ever clearer.

Is this, then, my path?
O brook, say where it leads.
With your babbling
You have quite befuddled my mind.

Why do I speak of babbling?
That is no babbling,
It is the water nymphs singing
As they dance their round far below.

Let them sing, my friend, let the brook babble,
And follow it cheerfully.
For mill-wheels turn
In every clear brook.

Clair de lune (Paul Verlaine)
Your soul is a chosen landscape
Where charming masquerades and dancers are
promenading,
Playing the flute and dancing, and almost
Sad beneath their fantastic disguises,
While singing in the minor key
Of triumphant love, and the pleasant life.
They seem not to believe in their happiness,
And their song blends with the moonlight,
The quiet moonlight sad and lovely
Which sets the birds in the trees adreaming,
And makes the fountains sob with ecstasy
The tall slim fountains among the marble statues.

Romance and Song
Recitative: My Aunt, poor soul, now gone to
heaven,
Was long a-go half kill'd in fright,
Just when the clock had struck eleven
She heard a sound, and saw a sight,
And eyes of fire came nigher and nigher,
A monster low growling,
Around her was prowling, with clanking of chains,
She saw something glisten, She sat up to listen,
How plaintively it groan'd!
How mournfully it moaned,
She cross'd herself, sigh'd,
With all her might and main she cried.
Oh Susanna, Margaret O Susanna come and help!
And they came with a light, And,
only think and (oh don't die of fright)
This—ghost in-cog, Was, oh horror!!
Nero, the watchdog!

Nay, frown not so!
That all thy sorrow I share, thou well dost know!
But tears do not befit a bride!

(Witt thou sorrow, when the morrow,
Is to crown thee with all joy?)
(Witt thou sorrow, when the morrow,

Is to crown thee with all joy?)
(Witt thou sorrow, when the morrow,
Is to crown thee with all joy?)

Ever smiling and beguiling,
Bringing gladness, chasing sadness,
This is beauty's happy duty.
(Bride be lov'd must banish all annoy)
(Bride be lov'd must banish all annoy)

Cloister'd nun may languish,
In her lonely anguish,
Far from hope, or rosy joy.
(Bridal flowers deck the bowers,
Come where love its blisses showers)
(Bridal flowers deck the bowers,
Come where love its blisses showers)
Mourn no longer, came, be gay, - repeated
frequently

Department of Music
University of Alberta

Concert Band

Fordyce C Pier, co-director

William H Street, co-director

Malcolm Forsyth, guest conductor

Wednesday, July 10, 1991 at 7:15 pm

Convocation Hall, Arts Building

PROGRAM

Three Chorale Preludes for Concert Band (1956)	William P Latham (b. 1917)
Emblem of Unity (1941)	Joseph John Richards (1878-1956)
John Gay Suite (1988)	Buxton Orr (b. 1924)

Malcolm Forsyth, guest conductor

INTERMISSION

Chorale and Alleluia (1954)	Howard Hanson (1896-1981)
Slaughter on Tenth Avenue (1936) (Transcribed for Concert Band by P J Lang)	Richard Rodgers (1902-1980)
March and Procession of Bacchus (1876) from *Sylvia* (Arranged by Eric Osterling)	Leo Delibes (1836-1891)

University of Alberta

1991 Summer Concert Band Members

Oboe
Pat Secret
Vic Houle

Piccolo
Kelli Novak

Flute
Kelli Novak
Karen Esau
Heather McIlroy

Clarinet
Scott MacMillan
Ronda Grey
Kris Jahns
Mien Jou
Brian Demuynck
Karen MacMillan
Krista Stefan

Bass Clarinet
Michael Smith
Carol Brown

Alto Saxophone
Shannon Bolichowski
Carol Tonhauser
Rosalba Politi

Tenor Saxophone
Craig Hallex

Baritone Saxophone
Sharie Rathwell

Horn
Jon Ward
Carol Astle
Frank Dunnigan

Bassoon
Susan Pawliuk

Trumpet
John Moret
Bill Simpson
Robert London
Debra Spence

Trombone
Brian Budenski
Brian Yaremko
Nels Lindquist
Mary Brown

Bass Trombone
Jim Campbell

Euphonium
Kent Sutherland

Tuba
Dawn-Marie Yakimets

Percussion
Graeme Peppink
Brad Clarke

Northern Alberta Summer Piano Master Class

August 9-22, 1992

Northern Alberta Summer Piano Master Class

By popular demand, the Faculty of Extension and the Department of Music at the University of Alberta are pleased to announce the second Northern Alberta Summer Piano Master Class. Judging by the comments of last year's participants, the combination of master classes, individual lessons and concerts offers something for everyone: *"...the organization was excellent...the concerts were magnificent...the instructors were impressive...a fruitful and precious experience...would like to participate again."*

The event this year will be held in Edmonton from August 9 to 22, 1992 and promises to offer to selected participants a broad and fulfilling musical experience.

These master classes are designed to serve mature students studying advanced repertoire, although special arrangements can be made for the participation of extremely talented younger players.

The core of the activities will consist of daily master classes with the renowned pianists Helmut Brauss and Stéphane Lemelin alternating as instructors. In these sessions, which are open to both active participants and auditors, all aspects of music-making at the piano will be discussed: style, tone production, technique, the development of interpretive concepts, practicing, performing, and more.

The master classes will be complemented by private sessions with the two instructors, thus enabling the student and the teacher to address issues more specifically personal to the student's playing. An integral part of the students' activities will be public and semi-public performances in the University's beautiful Convocation Hall and possibly other locations in and around Edmonton.

In addition, thanks to the wealth of resources at the University of Alberta, lectures and special presentations will be offered on a variety of topics.

Faculty

Helmut Brauss

Helmut Brauss' musical background is based on the European traditional of his former teachers, Elly Ney, Hans Ehlers, and Edwin Fischer. Once called "a poet of the piano" by a leading Munich critic, he has proven his extraordinary abilities and stylistic versatility as a soloist in orchestral concerts, chamber music recitals, and radio broadcasts throughout Germany, Switzerland, Austria, Italy, France, Belgium, the Netherlands, Norway, Denmark, Iceland, Great Britain, Japan, Korea, Hong Kong, China, the United States and Canada.

He has released seven recordings including works by Mozart, Beethoven, Schumann, Brahms, Chopin, Pfitzner, Poulenc, and Khatchaturian. He holds the position of Professor of Music at the University of Alberta where he teaches piano, chamber music, piano literature and pedagogy.

Stéphane Lemelin

"Among the top rank of young performers before the public today " (The Ottawa Citizen), Stéphane Lemelin has appeared in recitals on four continents. Under the batons of Charles Dutoit, James de Preist, and other world-class conductors, he has been acclaimed as a soloist with several orchestras, including the Montreal Symphony, the Quebec Symphony, and the Orchestra of Radio-Television Luxembourg. As a chamber musician he has collaborated with artists such as Sydney Harth, Jaap Schroeder, Walter Trampler and David Shifrin.

Stéphane Lemelin received his training at the Peabody Conservatory where he was a student of Leon Fleisher. He later earned the Doctor of Musical Arts degree from Yale University, working with Boris Berman and Claude Frank. He now teaches at the University of Alberta.

Facilities and Housing

The master classes will be held in the Fine Art Building of the University of Alberta, which also provides ample practising facilities. Formal performances will be held in Convocation Hall, a 450-seat auditorium praised for its fine acoustics and instruments, including a Hamburg Steinway concert grand piano. Housing is available at low rates in university residences on a first come, first serve basis. Please call Joan Clarke at (403) 492-4281 for details.

Tuition

Active participants	$450.00
(includes master classes, private lessons, lectures and concerts)	
Auditors	$70.00
(includes master classes and lectures only)	
Daily auditor fee:	$10.00
	$7.00 (students)

Address

Northern Alberta Summer Piano Master Class
Faculty of Extension
University of Alberta
4-24 Extension Centre
Edmonton, Alberta
T6G 2T4
Telephone: (403) 492-3034
Fax: (403) 492-1762

Application

The following must be received at the address below by May 1, 1992:

1. A brief curriculum vitae stating age, places of study, teachers and experience;
2. A list of repertoire studied in the past two years;
3. A cassette recording containing at least two works of contrasting styles.

Applicants will be notified of their status by June 1, 1992. Payment of tuition is due in full upon notification of acceptance. Full refunds will be issued until July 15, 1992, after which date a compensation fee of $100.00 will be retained.

Auditors are welcome to register up to the beginning of the master class but are encouraged to do so at their earliest convenience. Payment of auditor's fee will be due on the first day of the course.

Faculty of Extension
University of Alberta

Application Form

REF. NO | | | | | | | PGM | | | | |

NAME _____
LAST NAME FIRST NAME MIDDLE NAME

APT# ADDRESS

CITY AND PROVINCE POSTAL CODE

TELEPHONE (RES) TELEPHONE (BUS)

COURSE # 2588 COURSE FEE: _____

COURSE TITLE: Northern Alberta Summer Piano Master Class

SIGNATURE _____

DATE: _____ ☐ MALE ☐ FEMALE

CHECK METHOD OF PAYMENT

☐ CASH ☐ CHEQUE ☐ CREDIT CARD EXPIRY DATE ____

CREDIT CARD #: | | | | | | | | | | | | | | | | |

TYPE OF STUDENT *Check one of the following*

☐ ACTIVE PARTICIPANT ($450.00)

☐ AUDITOR ($70.00)

☐ DAILY AUDITOR ($10.00 or $7.00/day) WHICH DAY(S)?

Please note: If you are applying as an active participant, please enclose items listed in the "Application" section.

Department of Music
University of Alberta

Choral Ensembles in the Department of Music

Madrigal Singers
Concert Choir
Lab Choir

Come Sing With Us!

Department of Music
University of Alberta

Choral Ensembles in the Department of Music

The Department of Music's choral ensembles, the Concert Choir, the Madrigal Singers, and the Lab Choir, provide interested and qualified singers with opportunities to sing great choral music and to meet other students with like interests. These ensembles are available for credit as a Fine Arts option to students in other disciplines (Music X40 in the Calendar). Membership is based on audition - see back panel of this brochure for audition and rehearsal times information.

Lab Choir

Newly established for 1992-93, the Lab Choir will perform several concerts each year under the direction of Master of Music choral conducting students, and will form the core choir for the graduate conducting class. The Lab Choir provides a unique opportunity for students to observe the teaching of choral conducting and rehearsal techniques, and to expose themselves to a broad range of repertoire.

University of Alberta Madrigal Singers

The **University of Alberta Madrigal Singers** is a chamber choir of about 30 singers which studies and performs choral music of all periods and styles. The choir is under the direction of Leonard Ratzlaff.

The Madrigal Singers have developed a reputation as a fine chamber choir both in Edmonton and across Canada. Winners of the Mixed Choir class in the 1992 CBC Choral Competition for Amateur Choirs, they are frequently heard on CBC broadcasts (both regional and national networks), and have sung at the Alberta Music Conference and the Association of Canadian Choral Conductors Convention. The 1991-92 season featured a return engagement with the Alberta Baroque Ensemble, and several performances with the Edmonton Symphony Orchestra under the direction of Uri Mayer. Repertoire included the Mozart **Requiem**, Brahms **Alto Rhapsody** and the **Magnificat** by Imant Raminsh.

Other highlights of the 1991-92 season included: Tri-University Choral Festival in Calgary, March, 1992; tour of Alberta & British Columbia, April-May 1992.

Plans for 1992-93 include a performance with the Edmonton Symphony (see below), as well as other concert and touring engagements.

University of Alberta Concert Choir

Founded in 1970, the **University of Alberta Concert Choir** is a large ensemble comprising 70 to 80 singers. Under the direction of Debra Ollikkala, the choir performs a variety of sacred and secular repertoire ranging from madrigals, partsongs and spirituals, to large works with orchestra.

In addition to regular concert appearances in Edmonton, the choir has performed nationally and internationally in tours that have taken the singers to the United States, Europe and Asia, as well as parts of Canada. The ensemble is planning a two-week concert tour to the West Coast in May 1993.

Highlights of the past academic year were a performance of Mozart's **Requiem** with the Edmonton Symphony Orchestra (under the direction of Uri Mayer) in December, entry in the CBC choral competition in February, and a concert of small choral works in March.

In the upcoming season the choir has been invited to perform at the closing concert of the Alberta Music Conference, will be appearing again with the Edmonton Symphony Orchestra in a performance of Poulenc's *Gloria,* and will be giving a concert of their tour program in Edmonton in the spring.

Madrigal Singers

AUDITIONS: (sign-up sheet at 3-46 Fine Arts)

Thurs., Sept. 3: 1 to 6 pm
Fri., Sept. 4: 1 to 5 pm
Auditions take place in 3-46 Fine Arts Bldg.

REHEARSALS: (Regular attendance is required)

Tuesdays & Thursdays: 12:30 to 1:50 pm
Mondays: 6 to 6:50 pm
Rehearsals in 1-29 Fine Arts Bldg. beginning Sept. 8.

Concert Choir

AUDITIONS: (sign-up sheet at 1-29 Fine Arts Building)

Tues., Sept. 1: 1 to 6 pm in FAB 1-29
Wed., Sept. 2: 5 to 9 pm in FAB 1-29
Thurs., Sept. 3: 6 to 9 pm in FAB 2-32
Fri., Sept. 4: 1 to 2:50 & 4 to 6:30 pm in FAB 1-29

REHEARSALS: (Regular attendance is required)

Monday, Wednesday, Friday: 1:00 to 1:50 pm
Mondays: 5 to 5:50 pm
Rehearsals in 1-29 Fine Arts Bldg. beginning Sept. 9.

Lab Choir

AUDITIONS: (sign-up sheet at 1-29 Fine Arts)

Sat., Sept. 5: 1 to 4 pm
Auditions take place in 1-29 Fine Arts Bldg.

REHEARSALS/CLASSES: (Regular attendance is required)

Mondays & Fridays: 10:00 to 10:50 pm
Wednesdays: 5 to 6:50 pm
Rehearsals/classes in 1-29 Fine Arts Bldg., with an information session on Friday, Sept. 4. Classes begin on Monday, Sept. 8.